







PLAYSTATION:3







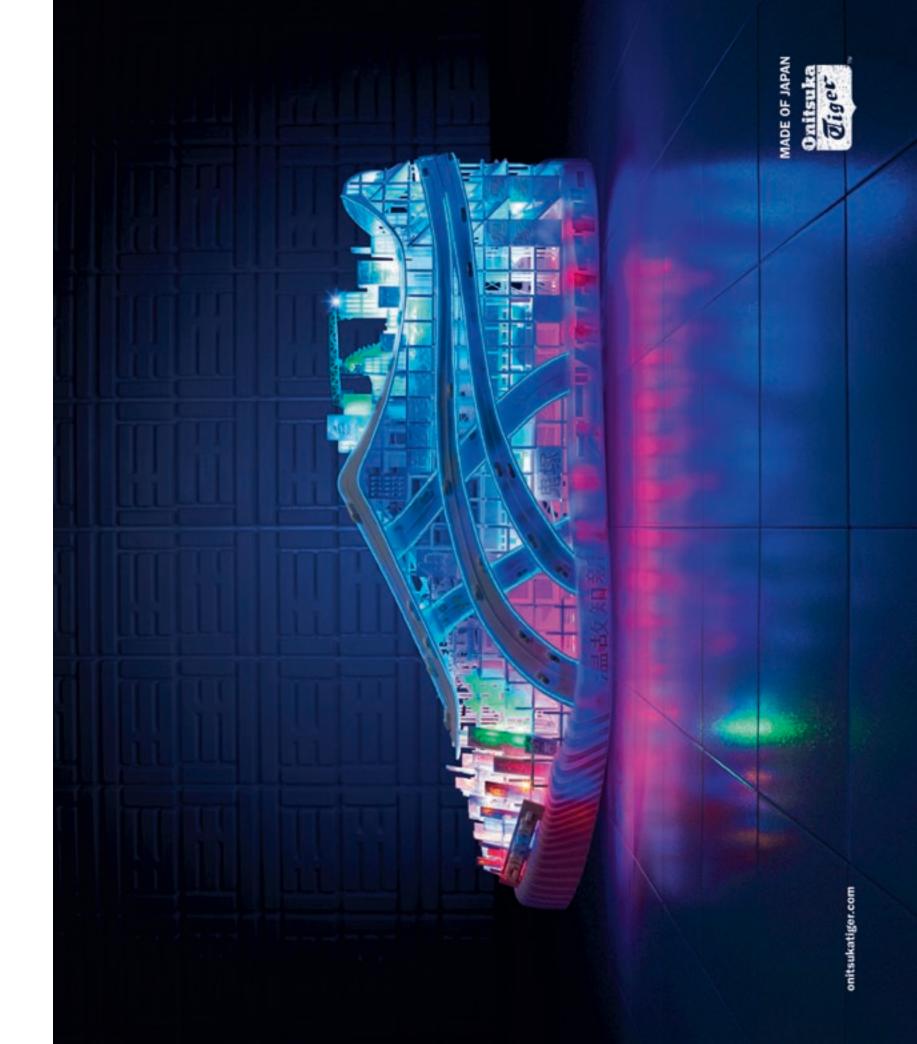




FRAMEBUILDER KEITH HUFNAGEL, PHOTOGRAPHED IN PORTLAND BY ALICIA J. ROSE

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### Ed's Rant: Weird Science



Tu Fawning's Corrina Repp and Liza Rietzon St. John's Bridge. Photo Alicia J. Rose

Portland is like the girl with the glasses who works the reference desk at the library. You never notice her until one day you need to ask her a question, and all of a sudden you realize that she's stunning, inside the city's DIY way of doing things, not to mention an accomplished cellist with a PhD in physics. That is to say, handmade masterwork by Audio Dregs' Portland is a beautiful place with a lot digital mastermind E\*Rock) to pieces going on, but it's not one to hype itself on craft breweries, homegrown festivals, up. And if it is under the radar, it would and the local DJ cognoscenti. You'll like to stay that way, thank you.

recently, few were writing about it. But with acts from The Decemberists and M. Ward to Valet and Hedford Vachal art. An ambient dub iconoclast takes us receiving global attention, and MTV spotlighting the city, it looks like Portland may not be "underground" for long. But though many bemoan the loss of the "old"Portland,the popularity of the "Keep Fite getting banned from the Doug Fir Portland Weird" bumper sticker suggests that the freak flag is still flying high and proud. And, at least for now. "Brewtopia" remains the kind of place you need to go in person to truly discover. Once you arrive, you'll find it's crazy-easy to get what you need-seems there is always a friend of a friend of a friend who has a own weird Portland. bike you can borrow or knows of a show to go to... and if that fails, just ask your - Vivian Host, Editor local barista.

Past city issues have focused on Berlin, Paris, and New York, but funny enough, the Portland issue was more difficult to put together than all of those. There are quite literally hundreds, maybe even thousands, of artists and bands there, not to mention graphic designers and bike builders, and they travel in squads-narrowing it down to "the best" inevitably means overlooking someone amazing.

As such, this is hardly the complete document on Portland-we literally could have made three issues on the place-but it does provide a deep glimpse which is reflected from our cover (a meet a noise legend who punches trees, Portland is no enigma, but until a vibe tribe that gives 24-hour concerts in a geodesic dome, and a video pioneer who elevates the lowly tugboat to high grocery shopping, girl-about-town Nilina Mason-Campbell shares some photos from the best house shows, and there's drama sprinkled throughout, from Fist Lounge to Charlie Panther's hair woes.

> So Portland's not all peace and love. but why not find that out for yourself? Sit down with a mug of thick black coffee and a vegan scone, browse our city guide for some essential first stops, and then plot out a treasure map to your

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Portland vibes illustration by E\*Rock.



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### E\*Rock

Based in Portland, E\*Rock is a multidisciplinary artist and electronic musician who runs the Audio Dregs and Fryk Beat record labels, and produces animated music videos with the Wyld File crew. He draws like a musician, designs like a painter, and makes music with a visual sense, but says that it's all part of the same game: forming ideas into different shapes in new and interesting ways. He designed this issue's temple-themed cover.

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### Connie Wohn

Connie Wohn is a promoter, publicist, clairvoyant, hip-hop lover, and Trailblazers fan who claims to "know what will be en fuego before it even gets lukewarm." She's also a fierce supporter of the greater good, working with non-profits like the Rock 'N' Roll Camp for Girls, Musicfest NW, and World Up. An influential figure in the Northwest music scene, she also keeps local DJ culture strong through her enterprise Stylus503. For this issue, "Kegstand Connie" offered invaluable advice on the city's best everything and crazy good times.

stvlus503.com



### Alicia J. Rose

Alicia J. Rose has been photographing fanciful humans, objects, and places for as long as she has been playing the accordion as Miss Murgatroid. Born and raised in L.A., she migrated to San Francisco for a spell before transplanting to Portland in 1995. She proudly shoots film and enjoys making photographs that she considers "lickable." Her work has appeared in Elle, Spin, Juxtapoz, Visionaire, Portland Spaces, and many others. She shot Grouper, White Fang, Lodubs' Jon AD, and other Portland folks for this issue.

aliciajrosephotography.com



### Cel Jarvis

Photographer Cel Jarvis loves the smell of Polaroid film. She wears cowboy boots 355 days out of the year except when she is jumping double-dutch. She divides her time between L.A. and Portland, where she lives with her two black furry pets. In the past she's shot for Flaunt, Nylon, and Dazed & Confused. For the Portland special, she photographed White Rainbow, Valet, and Marriage Records.

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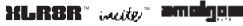
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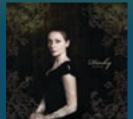
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ARTIST Dinky RELEASE 'May Be Later' LABEL Vakant

"Since infiltrating the formerly all boys Vakant team this summer with her 'Move In' EP, Dinky has brought with her a welcome infusion of freshness



ARTIST T.Raumschmiere RELEASE 'I TANK U' LABEL Shitkatapult

Here comes the bomb! T.Raumschmiere is back with his new killer album 'I TANK U'. Featuring Puppetmastaz, Warren Suicide, Deichkind and many more. Out now on his own homebase Shitkatapult."



ARTIST Broker/Dealer RELEASE 'Soft Sell' LABEL Spectral Sound

"Broker/Dealer's second release for Spectral Sound sells itself softly - at first. The 'Soft Sell' EP retains the dreamy expansiveness and seamless production of Broker/Dealer's album work, but places its foot firmly on the dance floor. Thomas Fehlmann remixes 'Soft Sell' twice."



ARTIST Gemmy **RELEASE** 'BK 2 The Future' LABEL Punch Drunk

anthemic 'BK 2 The Future' finally surfaces after a year of constant futurist bass grooves. Pure delirium on Peverelist's Punch Drunk imprint."



ARTIST Various Artists **RELEASE** 'Famous When Dead VI' Playhouse

"Playhouse continues its legendary and notorious compilation series 'Famous When Dead' with its sixth edition. Conceived to collect and present the labels 12" highlights, this time it features some previously unreleased rarities by the likes of MyMy, Roman IV (Roman Flügel) and new arrivals Holger Zilske and X-District (Jimmy Edgar and Laura Clark), plus the biggest and most inspiring hits since the last volume."



ARTIST FOOG RELEASE 'Declination' Mule Electronic

With two albums at File Records Japan and three limited 12"s, Foog is already one of the most popular Japanese House projects. His past

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HILLER 6

### What's new at XLR8R.com

Exclusive music, videos, news, and extras from your favorite artists uploaded daily,

### 



### NORTHWEST ROCKS!

To coincide with this issue, we've dedicated a handful of episodes to some of our favorite Portland artists. We tag along with Valet's Honey Owens and White Rainbow's Adam Forkner as they make money the old-fashioned way-with day jobs. When they're not melting minds with spacious, shoegazy folk-noise, they work at local businesses that weave them further into Portland's fabric. We also talk to filmmaker/video artist Matt McCormick about the beauty of slower-paced things and with Audio Dregs founder Eric Mast (a.k.a. E\*Rock) about the beauty of faster-paced things.

Catch new episodes of XLR8R TV every Tuesday, including upcoming shows featuring Bay Area noiseniks Deerhoof and Tussle.

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### **PODCAST**

### PORTLAND PODCAST

Check out this month's Portland podcast, featuring tracks from artists you'll find in this issue and beyond. As well, download Modeselektor's Jetlag Mix, created exclusively for XLR8R to coincide with the boys' Jetlag Tour with Ellen Allien. This one set that won't put you to sleep: Szary and Gernot run through hotness from the likes of Kode9, Badawi, 2562, Zomby, Mr. Oizo, and more.



For a lethal dose of XLR8R's favorite tunes, sign up for our weekly podcast at XLR8R.com, where we feature exclusive mixes from all across the spectrum

XLR2R,COM/PODCAST



# NO.119

Interview excerpts with Flying Lotus, Steinski, The Black Ghosts, and Superblast

Kid Koala's video tour of his favorite Montreal haunts

XLR8R TV's report from the ninth annual MUTEK Festival Clips from train-hopping doc

An exclusive wallpaper from Bang Gang 12-inches

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Train on the Brain



### SEPTEMBEI NO.120

Interview excerpts with Daedelus, Aaron Rose, and Adam Wallacavage

Film clips of Athens, GA-Inside/Out, and vintage shows from Athens bands

More fashion favorites from J\*Davey

Extended wild times with style maven Peggy Noland Daedelus on XLR8R TV

Dre Skull's New Orleans sissy bounce podcast

XLR8R,COM/120EXTRAS

### LOOK FOR THE XLR2R, COM EXTRAS ICON

THIS ISSUE IS FILLED WITH ONLINE EXTRAS, INCLUDING EXTENDED INTERVIEWS, PHOTO OUTTAKES, AUDIO CLIPS, AND VIDEOS. SEE THEM AT XLRSR.COM/121EXTRAS

# XLR8R's "PDXcellent" Contest

Grab all the Portland coffee and music you need in one fell swoop

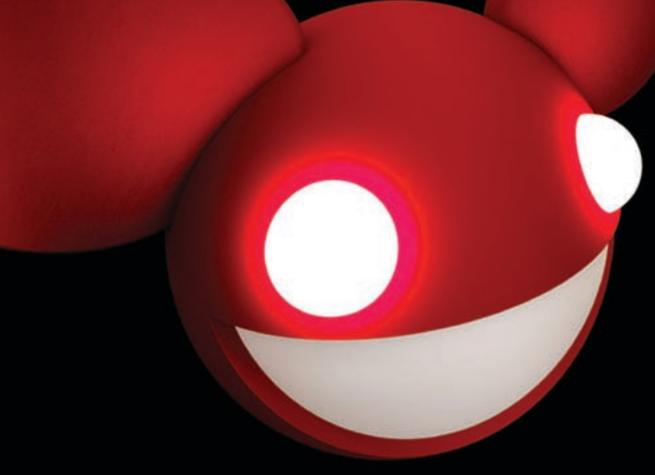
So you're flipping through this finely tuned at Half Mast (Arena Rock Recording Co.), The To win, all you have to do is answer the following One runner up winner will receive: a copy of you covered. Our pals in Portland have set us Nudge's Infinity Padlock (Audraglint), entries. up with a grab bag of rock-pop-electro-noise Strategy's Music for Lamping (Audio dregs), end up with a prize pack from Stumptown Cornelius' People Who Do Noise DVD. Coffee, and copies of Parenthetical Girls' Entanglements (Tomlab), Talkdemonic's Eyes

guide to the musical and artistic wonders of the Shaky Hands' S/T (Holocene/Kill Rock Stars), trivia question: Blake Nelson's novel (and Gus each CD and DVD listed above. Northwest and thinking, 'Cool... but I wouldn't Musee Mecanique's Hold This Ghost (Frog Van Sant's film) Paranoid Park is named after mind hearing and tasting the stuff, too." Fear Stand), White Rainbow's Prism of Eternal Now which real Portland park? Winners will be Entries will be accepted via standard mail and not, faithful XLR8R fan. We, as usual, have got (Kranky), Benoît Pioulard's Temper (Kranky), drawn at random from the correctly answered email. Entries must be received by October 28,

each CD and DVD listed above.



2008. Send your entry to: XLR8R's PDXcellent Contest, 3180 18th St. #303, San Francisco, goodness (plus some delicious coffee), and it's Yacht's I Believe in You. Your Magic Is Real One grand-prize winner will receive: a CA 94110 or email contest@xlr8r.com with yours for the taking. If you're smart, you might (Marriage), Au's Verbs (Aagoo), and Adam Stumptown Coffee prize pack and a copy of "XLR8R's PDXcellent Contest" in the subject



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09.26.08 - SEATTLE, USA - DECIBEL FESTIVAL: NEUMOS

09.27.08 - SAN FRANCISCO, USA - RUBY SKYE

10 03 08 - OXEORD LIK - OXEORD ACADEMY

09.01.08 - LAS VEGAS, USA - WET REPUBLIC

09.03.08 - ANN ARBOR, USA - NECTO

09.05.08 - CHICAGO, USA - HOUSE OF BLUES

09.06.08 - WASHINGTON DC, USA - IBIZA NIGHT CLUB: GLOW

09.07.08 - TORONTO, CANADA - VIRGIN FESTIVAL

09.11.08 - AUSTIN, USA - SKY

09.12.08 - HOUSTON, USA - BAR RIO

09.13.08 - DALLAS, USA - LIZARD LOUNGE

09.16.08 - NEW YORK, USA - CIELO (DJ SET) 09.17.08 - BOSTON, USA - UNDERBAR

09.18.08 - NEWPORT BEACH, USA - TENTATION

09.19.08 - MEXICALI, MEXICO - PARQUE VINCENTE GUERRERO

**09.20.08** – DENVER, USA – BETA

09 22 08 - ORLANDO LISA - FIRESTONE

09.23.08 - COLUMBUS, USA - BOMA 19.24.08 – WINNIPEG. CANADA – HIFI

09.25.08 - EDMONTON, CANADA - THE BANK

10.04.08 - BRISTOL, UK - CARLING ACADEMY 10.10.08 - MANCHESTER, UK - THE WAREHOUSE PROJECT

10.11.08 - SHEFFIELD, UK - THE PLUG 10.17.08 - DUBLIN, IRELAND - TRIPOD

10.02.08 - LONDON, UK - MATTER

10.18.08 - NEWCASTLE, UK - DIGITAL

10 23 08 - BRIGHTON UK - DIGITAL 10.24.08 - NOTTINGHAM, UK - BOUDOIR SUPERSTAR

10.25.08 - LEEDS, UK - VICTORIA WORKS WAREHOUSE 10.30.08 - SACRAMENTO, USA - THE PARK

11 01 08 - LAS VEGAS LISA - ORLEANS ARENA 11.07.08 - CURITIBA, BRAZIL - PARK BARIGUI

11.08.08 - BUENOS AIRES, ARGENTINA - CREAMFIELDS

11 15 08 - BELO HORIZONTE BRAZII - CREAMFIELDS

11.16.08 - SAO PAULO, BRAZIL - XXXPERIENCE

11.19.08 - BOULDER, USA - FOX THEATRE

11.20.08 - ATLANTA, USA - OPERA

11.21.08 - PHILADELPHIA, USA - ELECTRIC FACTORY 11.22.08 – SANTO DOMINGO, DOMINICAN REPUBLIC – THE CAVE

11.26.28 - NEW YORK, USA - WEBSTER HAL

11.27.08 - VANCOUVER, CANADA - CELEBRITIES

11.28.08 - VANCOUVER, CANADA - CELEBRITIES

11,29.08 - DETROJT, USA - BLEU

12.03.08 - MERIDA, MEXICO - CENTRO DE CONVENCIONES

12.04.08 – ANAHEIM, USA – HOUSE OF BLUES

12.05.08 - PHOENIX, USA - MYST

12.06.08 - MEXICO CITY, MEXICO - VEGAS NIGHT CLUB

12 26 08 - TORONTO CANADA - THIS IS LONDON

12.27.08 - MIAMI, USA - MANSION

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### If you live in Portland, Oregon,

you're probably in a band... or at the very least a member of a tribe: a bike gang, an art collective, a DJ crew, or one of a posse of people who nod and smile over morning coffee. Once a groggy, downtrodden Northwest town, the City of Roses has slowly reinvented itself since the early '90s, It remains a dirty, divey, do-it-yourself replacing apathy and sarcasm with an often manic positivity that actually seems to jive better with its hippie ideals.

It would be hard not to be positive in today's Portland, To the average visitor, the city is Valhalla, especially in summer, with the sun streaking off the Willamette River, the urban streets and city parks in full bloom, and the streets filled with happy, Sometimes, the revolution is televised, caffeinated bicyclists. It feels like a co-ed's fever dream of life after college: move into a big house with a ton of friends, pay cheap rent, play music, think globally, eat locally. Frequent free festivals and house shows, skateparks and other outdoor pursuits (kayaking, berry-picking, snowboarding), plus a mass of \$3 movie theater-pubs, craft breweries, farmers' markets, and places to eat-including a dizzying array of food carts (waffles! Bosnian!)—ensures that you'll never in medieval armor, Portland's pleasures are be bored or hungry again, even after 20 consecutive days of drizzly skies.

PDX is also one of the most eco-friendly cities in the world; urban planning has been experimental, providing for a large urban forest and wireless access in parks (!). The farm-to-table movement also has real meaning here, as working farms lie just 15

But the city is far from perfect, It's the Great White Wonderland-the population is almost 78% caucasian, which means "culture" skews to a certain set of tastes, Longtime residents get misty-eyed talking about the "old Portland," a weird, wonderful, and substantially cheaper place to be. They have a point-prices are soaring and parts

of the city are becoming yuppie cubbyholes indistinguishable from Seattle or San Francisco-but Cascadia's iconoclastic, renegade spirit won't burn out without a

If anything Portland is lovably imperfect. affair, where wackiness and rugged individualism still reign. Crust punks, black-metal devotees, militant vegans, and queer activists are all more than niche communities here, though they get reported on much less than indie rock bands, Getting in touch is just a question of picking up a flyer or a zine or joining a web community. though-remember when George Bush labeled PDX "Little Beirut" after the ferocity of the anti-Bush protests there?

From drinking PBRs in kitschy strip clubs to guerrilla performance-art pieces in the streets, whether watching the sun set over the train yards at Skidmore Bluffs, watching homeless men shuffle forlornly around Pioneer Square, or watching two members of found in the strangest places-conspicuous



lead about these artists' favorite places in Portland at XLR8R.com/121extras.



WORDS CAMERON MACDONALD PHOTO SARAH MEADOWS



# In Portland, it often seems that anyone can do anything.

One guy could play drums in a folk band, have an art exhibition, and then perform in a laptop group all in the same night, explains 27-year-old Jonathan "Jona" Bechtolt. "I don't know how it happens, but it's here," he says. "Maybe it has something to do with the shitty weather. When the weather gets bad, people go into their holes and make shit."

Bechtolt came to Portland as a 13-year-old punk and ended up a renaissance man. In the mid-'00s, he spent time in Badger King and The Blow (with Khaela Maricich), who received much love for the unpredictable, techno-spiked indie pop they released on on K Records. In 2007, he left to focus on his eclectic solo guise, Yacht, and released I Believe in You. Your Magic Is Real (Marriage Records), an album that jumps from blue-eyed soul and electro-pop to acid techno and mutant funk. Bechtolt's remixes further blur any solid lines, as proven by his recent version of Stereolab's "Self-Portrait With 'Electric Mind," where he shoots the U.K. band back to its '90s space-age roots. Add in his cinematic "rock opera" for the Portland Institute for Contemporary Art and an LCD Soundsystem homage, "Summer Song" (released on DFA), and any description of his aesthetic becomes a hyphenated mess.

So how might Bechtolt characterize his sound? "Mildly psychedelic, danceable, 2000era grunge music," he explains. Funny enough, for a recent bootleg release, he digitally exorcised samples of Kurt Cobain's voice and Dave Grohl's beats into a million micro-edits. In Cobain, Bechtolt (who hails from Astoria, Oregon) saw a kindred spirit who also sought refuge from a Northwestern logging town. "You can be a loser from a town like that and you can do something that you want to do," he reflects. That outlook colored his DIY ethic. as has the open-armed nature of the Portland scene. "No one gives a shit. No one is here to get signed or anything like that," Bechtolt says. "The whole deal is making what will be fun

oht nom"

Truly, a list of Bechtolt's non-Yacht pursuits read like a resume for fun. He co-founded the Catch That Beat festival, which has brought shoegaze, punk rock, ambient, and hiphop artists and DJs to strange locations like Skidmore Bluffs and his hometown, Astoria. He and his roomates also started Urban Honking, a network of mostly Portland-based bloggers. Though UH has received some notoriety, it was originally devised as a way to entertain Bechtolt and his roommates. "We wanted to make a primer on how to make interesting content out of nothing," he says.

Of course, as much of a muse as rainy weather is, Bechtolt and his new first mate Claire Evans fled the last Oregon winter to work on a new full-length, *See Mystery Lights*, expected soon on DFA. The pair escaped to Marfa, a small West Texas town that has become well known as an artists' refuge. (Upon arriving, they encountered The Eagles' album cover designer, Lyle Lovett's ex-manager, and a special effects man for *Independence Day*.) "They had some kind of magnetic attraction," Bechtolt recounts. "When they try to get away from something, they go [to Marfa]."

Though he's quick to talk about his Texas trip he's considerably more tight-lipped about *See Mystery Lights* (whose title may or may not allude to the mysterious atmospheric phenomenon known as the Marfa Lights). "It's about light and darkness and, yeah, the fight of light and darkness," says Bechtolt. "It's a Yacht record for sure."

TEAMYACHT.COM, SEEMYSTERYLIGHTS.COM

profile ortion artist:

Thite Rainbow. dam Forkner's music all improvised and ally beautiful and mazing and always nanging.



# OHMEGA WATTS

### A BEDROOM HIP-HOP PRODUCER CREATES COLLAGES FOR THE EYES AND EARS,



solo debut, *The Find* (Ubiquity) that captured Ohmega's ability to create globally informed sound collages. (He also crafted the LP's classic-looking cover art). Like Wrong Way, The Find was based around electrifying drum breaks, but was driven by a wider palette of sounds, including dub and silky soul. The sound carried through to Watts'2007 sophomore solo shot, Watts Happening (Ubiquity), where his international take on hip-hop rose to greater heights. Tracks from the album, like the Brazilian pop number "Adaptacao" (featuring Tita Lima), were especially surprising departures from rap, often led by the style of the guest vocalists.

To Ohmega Watts, this type of experimentation is a natural result of soaking up all the diverse sounds of his youth in NYC, then reinterpreting them from an abstract hip-hopper's perspective. "I'm not gonna be limited in any way," says Ohmega. "So if I get a crazy idea, like to do something with this orchestra and mix up some Afro rhythms and then something else, I'm gonna do it."

B eing one of Portland's most visible hip-hop artists, it's ironic that Ohmega Watts considers himself a hermit. But when he's not manning the turntables hermit. But when he's not manning the turntables at his weekly DJ gig, The Fix, this producer/selector/ MC/graphic designer is busy at his place in Southeast Portland. "Usually I'm home either designing, working on music, or collecting my vinyl, going through stuff for mixes I wanna make," says the multi-talented Milton Campbell.

Whether immersed in Photoshop or his record crates, Ohmega Watts sees a connection throughout all of his art. "The way that I'll [be] editing a track, DJing, and collecting records, I'm visually stimulated by dope

artwork from records," he explains. "As well, how I cut and paste music [is] similar to if I'm collaging a design. To me, [music and visual art] both inform each other and it's a happy balance."

Campbell moved to Portland seven years ago after grad<mark>uating from college in Florida. While his musical</mark> career didn't ignite immediately, by 2003, he and fellow MCs Braille and Othello had solidified the b-boy trio Lightheaded just as other Portland groups like Lifesavas were garnering attention.

Lightheaded's breakout 2005 LP, Wrong Way (Tres), showcased Ohmega Watts' love of upbeat raps alongside uptempo breakbeats and funk, but it was his same-year



WORDS MICHAEL BYRNE PHOTOS ALICIA J. ROSE

# HOLOCENE A LONE TECHNO BASTION IN THE SEA OF PORTLAND'S ROCK CLUBS.



Five years ago, the stylish white cube that is the club Holocene stood out in Portland like a Vespa in a remote jungle village. This was before the L.A.-inthe-Northwest rock club Doug Fir Lounge opened, before the sweaty postage stamp of a dancefloor at Branx was there-before indie-rock Portland had really decided it was okay to dance. The sad archetype of Portland's indie scene looked something like The Yardbirds show in Antonioni's Blow Up-hipsters standing in front of a rock band like a terra cotta army.

"When we were building Holocene five-anda-half years ago, the dance scene was really downtown, top 40, hip-hop on one side-and warehouse rave [on the other side]—and then some weird, David Chandler-in-a-Chinese-restaurant kind of stuff," says Scott McLean, one of Holocene's River, Portland's natural bisecting feature. owners. "People were probably dancing and there were probably 18 of them."

Co-owner Jarkko Cain agrees: "There was a time a few years ago where I wouldn't use the word 'techno' because it would freak people out."

Portland's landscape has changed in the last five years. An influx of newcomers has meant aggressive gentrification in many areas of the cityneighborhoods that were once gritty (by Northwest standards) now boast condo blocks and stylish bars, including the central Eastside 'hood that Holocene calls home. The club's environs are at the boundary between the east side's residential neighborhoods

and the industrial districts that hug the Willamette

Chantelle Hylton, who ran Portland's dominant promotions company, Blackbird Presents, for eight years and now manages booking at NY's Knitting Factory, perfectly sums up what Holocene meant to the city. "Holocene happened to Portland at just the right time in the evolution of our greater subcultural awareness as a city just beginning to burst with immigrating artists," she says. "In the physical space, they expressed a certain self-conscious artistic sophistication we hadn't seen-and the music they brought with them stoked and cultivated an entirely new scene, sort of a mash-up of the Portland underground at the time with the global electronic









scenes [that the Holocene owners] came from."

Marius Libman (a.k.a. Copy), an electro-inspired 8-bit producer and local favorite, concurs: "It wasn't really until Holocene opened that there was more of a focus on [dance music]. They started bringing touring acts. [Now], there's a lot more openness to it. I think Holocene ushered that in." He adds, "I owe a lot to them for helping me find my audience."

The club was a bold move. McLean and Cain were both living in San Francisco when the idea was hatched, but they spared themselves the pain and near-certain failure of opening a new dance club

there, where the scene was already soaked through. "In the beginning, no one was really sure if dance parties that were geeky about the music they played and arty electronic music was ever going to [draw] more than 50 [people] in a bar or a basement," Cain recalls."Now, that's not even a question."

Portland is still far from being a hotbed for techno music. ("Honestly, there's really no techno scene here, except the DJs that are playing it," Cain admits.) But the city's thriving ambient and experimental communities have frequently found refuge at the club. And the club's calendar reflects that Portland is still a

rock (and folk) town: On any given night, you're likely to find a guitar and a drum kit on stage.

Talking to Cain and McLean, it's obvious this wasn't Holocene's ideal, but it has adapted and survived. "The city has turned into more of a dancing city," McLean says. "There's been a sort of circling back around the purest thing we were originally most interested in," adds Cain. "People are into electronic music."



go unnamed here) at the rather shiny, "new Portland" club Doug Fir Lounge. "We got 86ed. Apparently, like, 50 of their beers were gone in, like, a half an hour [in the green room] and they got really pissed," she says incredulously.

"It's the least rock 'n' roll show I think I've ever played," adds Wheeler.

"I don't think we've ever said 'no' to a house show," Monroe says. "People usually get way more drunker and have way more fun."

During our discussion, I recall my first interview with this band fondly, a kind of symbol of the old, couldn't-give-a-fuck Portland. It lasted about 10 hours, starting in a punk bar called The B-side and, later, heading to the band's recording space in an off-the-map industrial neighborhood by the Willamette River called Linnton. Eventually we wound up beneath an interstate bridge at a riverside bonfire put on Monroe's bike mob, the 2 Much Bike Posse. Somewhere around this point, I completely lost track of the band. As this city grows and changes almost too quickly to keep up with, it's good to know there are still keepers of the faith.

uck The Shins, Stephen Malkmus, and The Decemberists—for as much as large-room indie rock has been the face of the city over the past half-decade or so, Portland still has DIY in its soul. Bands still play to friends in sweaty basements, albums are still ripped onto spray-painted CD-Rs, parties don't stop at last call. And the scraggly Fist Fite will be there 'til the last dude gets mauled by the cops at 3 a.m.

To call the members of Fist Fite veterans of the house-show circuit is an understatement. Their previous incarnations as Arcularius and Le Push were beloved in Portland and Olympia, WA, the former home of vocalist/keyboardist Johnnie Monroe and drummer Christian Carmine. After both of those bands ran their course, the duo reformed as Fist Fite, adding bassist Justin Wheeler.

While their sound won't blow any audiophiles' minds, it's undoubtedly fun. Monroe's voice resembles a drunk, human version of ADULT.'s Nicola Kuperus, and Carmine's and Wheeler's abrupt, unpredictable synthpunk underpinnings sound almost custom-tailored for shows in ragged punk houses and dim, smoky bars.

Last year the trio was tapped by Klaxons to open their European tour, but they still barely registered on the indie radar, and their lone album, *Downtown Canada*, remains a small self-release. Playing to thousands of people "felt really unnatural and awkward," Monroe says from her front porch in Portland. "You play and you're done and you don't have any interaction with the people that are there."

She recalls opening recently for a band (which will

Favorite
Portland artist:
Johnnie Monroe:
Nice Nice, even
though they don't
play that much
anymore.
Christian Carmine:
Lips and Ribs. Every
song that comes out
I get really excited
about.



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# TALKDEMONIC

PORTLAND'S BEAT ROMANTICS MAKE PASTORAL DRUM-AND-VIOLA POP.



regon's rock-scattered Pacific coast is a grand, wordless expanse of aching beauty, which happens to be a good way to describe *Eyes at Half Mast*, the latest from Portland duo Talkdemonic. Lisa Molinaro and Kevin O'Connor craft a sort of instrumental pop from the unlikely pairing of viola and drums, making music that fits easily into the cinematic Northwest landscape but eludes comparison and classification.

Molinaro came of age in Gainesville, Florida, a tight-knit northern city that was home to a thriving hardcore scene in the late '90s. "I was totally immersed in punk rock music, anything that was loud and sweaty and made you laugh and cry. But how do you fit playing a viola into that?" she asks rhetorically. "I was still drumming up strength to be a woman who wanted to play just about anything in a male-dominated scene." After "a period of intense growth" in Gainesville, Molinaro moved to Portland to pursue music full time.

O'Connor, on the other hand, grew up in the conservative political shadow of the Hanford Nuclear Reservation in southeast Washington. The reservation was the main source of nuclear warheads during the Cold War and is

currently the most contaminated nuclear site in the United States. "We would periodically find out about explosions and accidents on the reservation that weren't reported in our local paper," he recalls.

Since being introduced about six years ago, the two have rightfully earned local-favorite status in Portland. The follow-up to their 2006 album, *Beat Romantic*, was delayed, though, because Molinaro was offered a touring gig with fellow Portlanders The Decemberists.

While Molinaro was moonlighting with Colin Meloy and company,
O'Connor laid the groundwork for Eyes. "There was quite a long period where
I wasn't working very much," says O'Connor. "My day-to-day was getting up,
drinking coffee, and going into the basement to work on music. [When Lisa
returned], we hunkered down and moved my basement studio out to this
really big house in Oswego. We had five or six different large rooms with
natural reverb, so we were able to try a lot of things out with Lisa's strings."
The result is an album of lush arrangements, captivating percussion, and an
uncommonly unique sound that, at least in Portland, feels right at home.

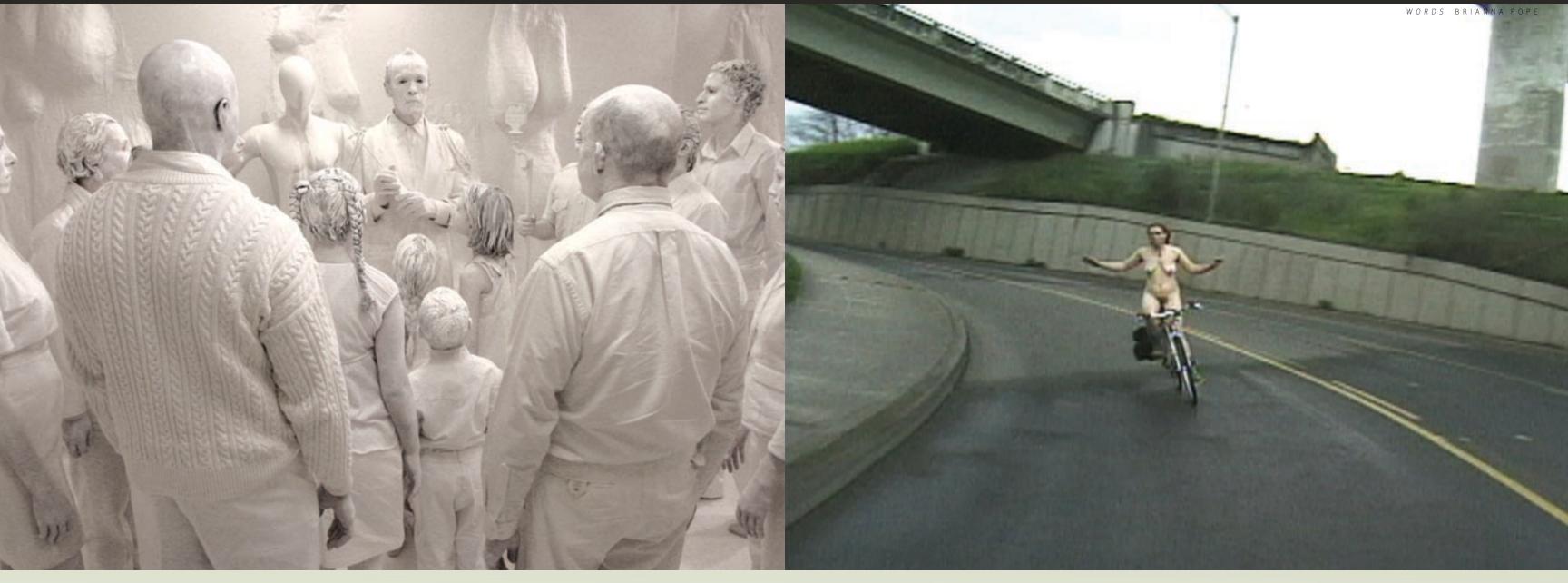






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# LIVING ON VIDEO

FOUR PORTRAITS FROM PORTLAND'S GROUNDBREAKING VIDEO ART SCENE.

### Since the early 2000s, Portland has produced the most prolific and vital experimental filmmakers and video artists in the country.

The city's strong sense of community and support for the arts has made it a breeding ground for video art. There is also an abundance of screening venues, including Holocene, Machine Works, The Hollywood Theater (which also has a stage for live accompaniment), The Guild Theater, and and PDX Museum of Contemporary Art are also strong supporters of local artists.

There are many different niches and styles of film and video art emerging from the city, but one commonality is a strong tie between video and music-not surprising, considering that everyone in Portland is in a band. Given the amount of venues available Cinema 21; established galleries such as PICA and the curatorial freedom they're afforded, filmmakers and video artists have the luxury of being able to construct often costly and space-consuming installations.

Presented here are four artists who've discovered their unique voice in the City of Roses.

### THE VANGUARD: MATT MCCORMICK

Matt McCormick was just as surprised as anyone by the international attention received by The Subconscious Art of Graffiti Removal, his 2001 collaboration with indie film stalwart and Portland expat Miranda July. The 16-minute video addresses the subconscious

creation of modern art by those who are hired to buff, or "remove," graffiti. The haphazard coverups become completely new works of art, calling to mind Russian constructivism and abstract expressionism. The Subconscious Art received numerous prestigious awards and honors, propelling Portland's film and video artists into international view.

The zeitgeist was here, and McCormick was already an integral part of it. In 1996, he had started video label Peripheral Produce after renegade screenings got Portland residents asking where they could get their own copies of the videos. The company soon expanded into a distribution hub for experimental film and video, and McCormick felt that it was time for the city to stake its claim in the worldwide film community. "There were a lot of venues for people to show their work, and it was going on all the time, yet there was not one definitive screening," he recalls, explaining his reasons for founding the PDX Experimental Film Festival in 2002.

Though he's still an unwitting ambassador for Portland experimental film and video, McCormick's true passion is his own work. "I have no *one* specialty," he says, "but maybe that is why I'm good at directing." Humble words, considering he handles his own directing, writing, cinematography, sound design, and editing. These days McCormick is putting most of his effort into completing his first full-length film. He also recently finished a video installation for a local hotel-its flickering images of a bridge silhouetted by sunset are quiet and haunting, showcasing McCormick's uncanny ability to highlight something touching and human about the relationships between inanimate objects.

Along those lines, his 2004 work, *Towlines*, is a breathtaking experimental documentary that exposes the subservient nature of the hardworking tugboat. The quiet strength of the towline that never quite gets the attention it deserves becomes a poignant observation of the nature of human society. It is not a stretch to compare the noble tugboat to McCormick, whose quiet wit and constant hard work is keeping Portland at the forefront of experimental filmmaking.

RODEOFILMCO, COM, PERIPHERAL PRODUCE, COM

### THE OUTLAW: **VANESSA RENWICK**



Vanessa Renwick is as wild and untamed as the Northwestern wolf packs that are her latest which fueled a recent film project and 2003's Hunting Requires Optimism.

The latter is a video installation that consists of 10 refrigerators-nine open to a moving image of a lone wolf's unsuccessful hunt, the last to the fearsome howl of the creature as it successfully captures its prey. Only one in 10 wolf hunts is successful, and Renwick focuses on the hope of that 10 percent. This dark optimism is a common theme throughout her work.

Renwick's general aesthetic is at once oldfashioned and aggressively modern. Her desire, perhaps "need," to forge her own path, with an extensive filmography dating back to 1983, gives the sense that she is living out her own version of a modern-day Western, with no rules and no boundaries.

As true as she is to her love of the Northwest, Renwick is especially loyal to Portland, where she has lived and worked since 1989. Her first screenings in the city were hosted by Peripheral Produce events in the early 2000s. "It was a prolific time for me," recalls Renwick. "Matt [McCormick]'s show deadlines spurred me to get started on the work."

Her installation projects lean more toward site-specific and interactive work. "I like people sitting together worshipping the projected light," she claims, "but I also like getting them off their asses together with the moving image." The most striking example of this audience interaction is her 2002 installation *The Yodeling Lesson*, in which the audience was required to pedal on a bicycle to power the video projector, thus keeping the installation running. The images projected in this homage to Portland's unofficial mascot, the bicycle, featured her longtime friend (and the creator of the Xtra Tuf zine) Moe Bowstern bombing the Mississippi Avenue hill on a bike, completely naked.

Renwick's film and video work-which she refuses to use as a significant source of income (opting instead to paint houses or work as a bike messenger)-always demonstrates a wry sense of humor, combined with a deep respect for her subject, whether it be wildlife, bicycles, or the audience itself.

ODOKA, ORG

### THE ROGUE: CAT TYC

Cat Tyc's first love

was writing. She accidentally caught the video bug while working at a digital video company in New York. when a piece of text she had recently

written simply "worked itself into a video," becoming her first piece, Speed Freaks Do Bach (2004). Tyc now sees the two forms of art as interchangeable. "Poetry and video are both using language," she says. "The intuition is exactly the same, it's only using different tools."

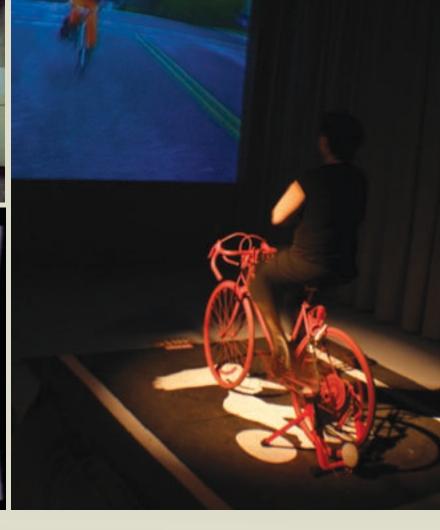
Tyc has produced countless music videos for Portland bands, and even in her personal work, songs often get a starring role. The Synesthesia series (2006) is a collection of videos (including Furness and The Night the World Caught on Fire) that explores the neurological phenomenon in which the stimulation of one sense (such as sight, sound, or smell) leads to automatic, involuntary experiences in a second sense. The videos in the series are set to songs, but Tyc's visual depiction of "seeing" sound moves into a realm far deeper than music video, becoming something closer to abstract

Tyc has recently shifted her focus toward more politically driven pieces, including a site-specific installation that tackles the issue of gay marriage, tentatively titled PDA, and her first fulllength film, *Umbrella*, a narrative that addresses the emotional effects of a woman's decision to have an abortion. As director and writer of the film, she sees her script as "a road map." It guides the crew until she reaches the editing process, which, she says, "brings it back to me again. Before that, the project is everybody's."

CAT-TYC,COM







### THE CUB: **ULI BEUTTER**

Beutter grew up vacationing in the States with her family and quietly dreaming of working in film. Her travels led to a fascination with the U.S., which eventually prompted her to move from her small village in Germany to the equally small town of Eugene, OR in 2001. She studied theater and broadcast media until she moved to Portland in 2004 to realize her dream of being behind the camera. Beutter enrolled in the burgeoning film program at The Art Institute, where she met Alec Cohen, her strongest collaborator. While still in school, Beutter and Cohen started the video firm Sandy Montana (which also employs artists Kurt Nishimura and Tom Brown) as a way to earn money from filmmaking, allowing them to work on projects that were closer to their hearts.

Beutter states that the tone of her commissioned work, mostly commercials and music videos, is much more light-hearted than her "little heart pieces," which are where she "works out her issues." Her solo work, White (2007), is a haunting video installation about conformity, during which she negotiates herself inside a huge white box along with a group of people painted white from head-to-toe. The two-minute Heritage (2004) is an emotional work in which she recounts her first-hand experience of bigotry and being a stranger in a strange land, narrating

over footage from Luis Buñuel's Land Without Bread, a movie that strikes a chord of nostalgic longing for a faraway time and

Beutter's involvement in the Portland film and video network has been fairly limited in contrast to veterans McCormick and Renwick. "They are the curators, whereas I am someone who would screen in a little room," she explains. "[When I got started], they were a different league of artists, and still are." Nonetheless, Beutter's first screening was at McCormick's 2005 PDX Film Festival–a perfect example of the general spirit of support and community within the Portland film and video scene

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# DANIEL **MENCHE**

### MAKING CONTACT WITH THE BODY-POLITICAL NOISE MASTER OF THE NORTHWEST.



ortland is a beautiful city; it contains one of the argest urban wilderness areas in the world (Forest Park). But even on days when you can see all three of the mountains that surround Portland, when its two rivers feel like actual forces of nature rather than landmarks, you can still get lost in the Portland scene and, well, miss the forest while chilling with the young creative trees.

Portland, like so many Northwest towns, has shaped itself in relation to its terrain. And it's the local landscape that shapes the music of Daniel Menche, an enigmatic, masterful, and incredibly prolific drone craftsman who has been making music in the city for 15 years.

"If I put my body in a physical state in nature—that's the drones.

gasoline that I rely [on]," Menche says. "Nothing against community and friends," he adds.

Menche's music, as documented on an untold number of physical and digital releases, is unified by both its density and its chaos. The strata and activity within each piece, mostly generated from contact-mic'd surfaces, is almost overwhelming; even at its most abrasive, it's entrancing, while too dense to ever really feel sharp or painful. If this music has a creed, it's Menche's tagline: "What does blood sound like?" The motto is also beguilingly literal: A Menche performance sometimes consists of the extremely fit musician contact-mic'ing his own arteries and heartbeat as source sounds for noise

"Everything is always growing [in my music,]" says Menche. "It's like watching a forest in time-lapse Everything is coming and going so fast. It's like seasons. It's letting the sounds live on their own; letting them grow on their own."

Several years back, Menche made an interesting transition into percussive composition; he was aiming to make music "as animalistic as possible-music that can outrun," he explains. "If I listen to it while running, it would break me."

This led to what would eventually become 2006's Concussions on the nowdefunct S.F. label Asphodel. "A few versions I was able to outrun, [and] I was like, 'This isn't good enough," he says. "After many attempts, many hours, I got this two-hour mix. I started running and got into this static state of intensity of spiritual violence. I came off the trail punching trees. I came out of Forest Park crawling, with all of these scratches and bruises. Other joggers were looking at me like I was insane.'





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J\*DaVeY The Land Of The Lost



Shaya Fallen Awake



Eyezon & Sean Lane A People Like Us





# CARSON **ELLIS**

### A MAGICAL ILLUSTRATOR TAKES SOLACE IN CHILDREN'S BOOKS AND DEEP WOODS.



Historical and haunted, escapist yet fixed in reallife emotions, Carson Ellis' beautiful illustrations tug at your heartstrings with a bittersweet smile. Immerse yourself in her art-you'll be whisked away to a place a little left of Where the Wild Things Are, floating through a snowy Siberian landscape with simultaneous views of Hokusai's Mount Fuji and Portland's Mount Hood in the distance.

"I started drawing at an early age and picture books were my introduction to art," says Ellis. "I've been drawing avidly and obsessively all my life. I'm surprised that more people aren't totally obsessed with book illustration. I guess something about that association is potent enough that it's informed everything I've done creatively. Narrative drawing just resonates with me. Conceptual art is almost

lost on me completely."

Carson's long-term boyfriend is Colin Meloy of The Decemberists; they met while she was studying painting at the University of Montana and Meloy was fronting his previous band Tarkio. Her cover art for Decemberists albums Castaways and Cutouts and Her Majesty the Decemberists exudes a inspired by Colin, and their son Hank. "I think coy playfulness that mirrors the band's music.

"I feel like the people around me have such eclectic taste in music," Ellis says. "I guess people are sometimes surprised to find out that I'm a huge Deadhead. I listen to a lot of classic rock but especially the Grateful Dead, and especially live shows from the late '60s. And I listen to a lot of

Following her recent illustrations for The

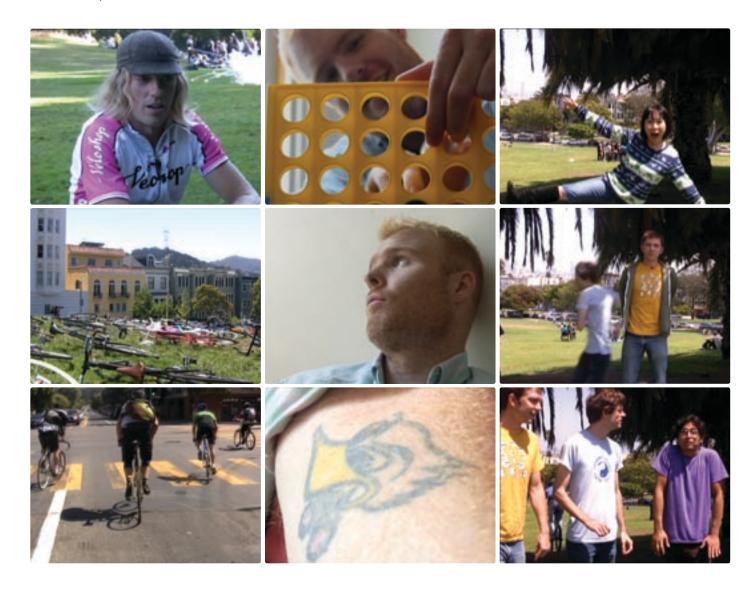
Composer Is Dead (a picture book by Lemony Snicket) and a book of Greek myths by Cynthia Rylant, Ellis is currently preparing for a show in New York at the Werkstatte Gallery in December. As well, she's illustrating a book called Stagecoach Sal by Deborah Hopkinson, and being seriously becoming a mother changes a person in deep, indescribable ways," she says. "It's certainly inspired me to be more patient, sympathetic, and loving. I'm inspired by tons of tiny things that are constantly changing."

So, is love all around? "Man, I hope so. It seems to be all around me a lot of the time.'



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Episode 73 Hercules, Love Affair & Being a Dork

Episode 75 Deerhoof Groupthink

# STRATEGY

CASCADIA'S AMBIENT-LOVIN' ICONOCLAST GOES URBAN FORAGING.



"The most technological thing isn't necessarily the most futuristic," states Paul "Strategy" Dickow, musing on food and politics in between pausing to buy sprightly fennel and picking through pyramids of peaches. Dickow is a local music champion—a member of Nudge and Smoke & WORDS & PHOTOS Vivian Host Mirrors, he also runs the Community Library label and records percolating rhythms and ambient symphonies for Kranky, Audio Dregs, Orac, and Dreck, among others. He's also a staunch champion of the wild individualism of the Pacific Northwest biome, a quality reflected in everything

from the music he makes to the food he buys to the bike he rides. And what better place to talk Cascadian philosophy than a typical Saturday trip to the PSU Farmers' Market?

**BACK TO THE SOIL** 

Food is one of the things that defines a culture. Supposedly, there is a farmers' market within walking distance of almost everyone in Portland; something like 25 total. Some of them are in co-op or church parking lots, or at colleges; they're all on different days of the week. They're a popular place to take kids and out-of-towners. This market used to be more haphazard but it's gotten more upscale and organized over time. One day food co-ops may even take the place of, or be as important as, regional governments. It's so cool to see these heritage vegetables. It harkens back to the past before vegetables were bred to be perfect in size and form.

CLOCKWISE FROM OPPOSITE PAGE: STRATEGY WITH LEAFY GREENS, HEIRLOOM TOMATOES, SHIITAKE MUSHROOMS, IN HIS ORAC HOODIE, CAFÉ VÉLO.









### **MONDO SHROOMAGE**

This stand is super-cool. It's got all kinds of mushrooms, from shiitake and oyster and morels to ones you've never seen. I'm going to get some of these for my dinner tonight. [A conversation ensues with the vendor about how they are best prepared. The vendor recommends them with eggs; another patron suggests sautéing them with garlic and butter.] Some friends of mine are amateur mycologists; they go out in the woods around here and find the craziest mushrooms, and sometimes they bring us some.

### **FREE CASCADIA**

Myself and David Chandler (Solenoid) are really into this idea of a free Cascadia. We first got into it through discussions with Randy from Orac Records in Seattle. We were starting to release records and nobody felt good about putting "USA" in the artwork text. Cascadia really refers to a biological and geological region, west of the Cascades and east of the coasts, going from Oregon up to southern B.C., but it's also become wrote this weird vampire novel series that's pretty symbolic of a separatist movement, of symbolically detaching from any association to empire.

### **ECOTOPIA**

There's a lot of regional science fiction pertaining to Cascadia and this whole Northwest region, mostly inspired by Ernest Callenbach's [1975 novel] Ecotopia. A lot of it is really cheesy, but Octavia Butler, who wrote Parable of the Sower, is essential. One of the few black women in sci-fi, she died at age 58-a really important woman, gone way too soon. She also

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# \* G00D L00KS

SOME OF PORTLAND'S MOST INTERESTING PEOPLE
SOUND OFF ON THE CITY'S STYLE.

PHOTOS ALICIA J. ROSE



Shot at Rocky Butte Park in Northeast Portland. PDX resident: 1.5 years.

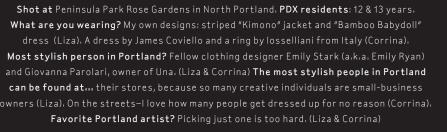
What are you wearing? This shirt is a thrift-store find I've had since high school, and it's been just about everywhere with me since then. Most stylish person in Portland? All the trees, collectively. The most stylish people in Portland can be found at...Rotture, maybe?

I don't get out much. Favorite Portland artist? Three-way tie between

Grouper, Valet, and White Rainbow.









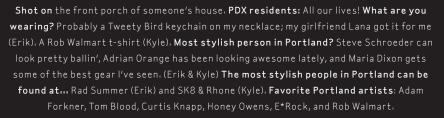
Shot in Southeast industrial Portland, PDX resident: 8 years. What are you wearing? My
Brown Pride shirt that my friend Honey Owens gave me. Most stylish person in Portland?

Darcelle is an elegant diva and Portland's most stylish drag queen. The most stylish people
in Portland can be found at... their friend's clothes-swapping house party.

Favorite Portland artist? Marius Libman makes awesome dance
records as Copy.

MYSPACE。COM/TUFAWNING







Shot at the Portland waterfront, PDX resident: 4 years, What are you wearing? My Vans Chukka boots and a shirt I got at Value Village in Tacoma that I can't stop wearing, Most stylish person in Portland? Everyone is well-dressed! The most stylish people in Portland can be found at... the corner of 39th and Hawthorne. They are just waiting to cross the street, but I've seen some crazy people and amazing outfits. Favorite Portland artist? I love Run On Sentence, Loch Lomond, Dr. Helicopter, Nick Jaina and The Plants, and Horse Feathers.

# HOUSE RULES

PORTLAND'S NEXT-GEN ART PUNKS TEAR UP A BASEMENT NEAR YOU. PHOTOS NILINA MASON-CAMPBELL



White Fang in the basement of their house, dubbed SK8 & Rhone.

Dirty Mittens in the basement of The Crib, lead singer Chelsea Morrissey's house.





Southern Belle at The Crib.

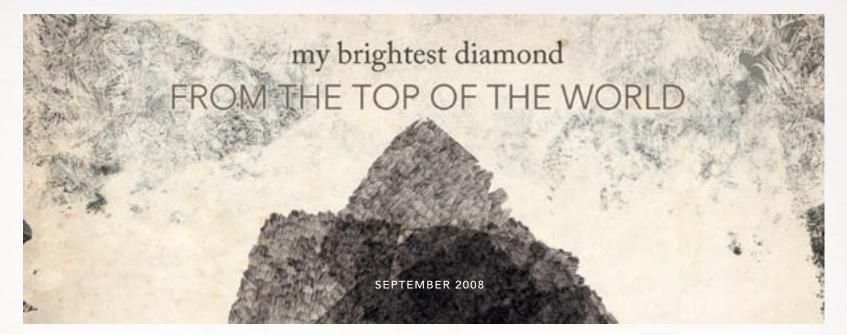
Starfucker's Josh Hodges in the basement of Camp Rainbow.

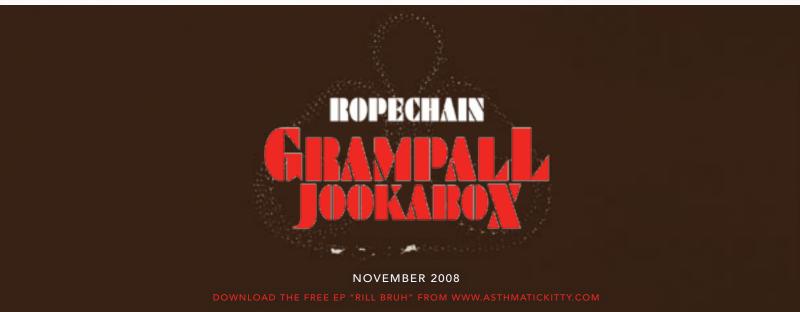




Shaky Hands at Dekum Manor.

Crowd-surfing to Here Comes the Big Black Cloud at Dekum Manor.







# GRASS HUT

A TOUR OF THE TROPICAL CARTOON LANDSCAPE BWANA SPOONS CALLS HOME.



If you're driving, you might skip right past the tiny Grass Hut, situated on Burnside across from the Union Jack strip club and Grendel's coffeehouse. But walking or biking, it's hard not to be lured in by this art space's lime green walls, driftwood sculptures, and population of wild, wonderful characters, Operated by the resplendently bearded or "Wild-Life Feeder" (last week, we went to feed duo of Bwana Spoons and Justin "Scrappers" Morrison, Grass Hut is a respite from cold collector emporiums and doubles as a clubhouse for local artists like APAK and Martin Ontiveros. We turned up in time to catch ping-pong, morning coffee, and a quick tour, WORDS & PHOTOS Vivian Host

GRASS HUT IS LOCATED AT 811 E. BURNSIDE ST. (AT SE 8TH ST.). GRASSHUTCORP.COM

### **GRASS HUT SUMMER CAMP**

Summer is really short here, so we designed this summer camp for our friends to hang out together, but it's open to the public so all these people have been coming along! You get a bandanna and a patch for being a camp scout, and then we have these special badges you can earn, like "Fire-Maker" these large orange rats called *nutria*). This week is Skate or Die Trying, and next week we're riding around to all of Portland's parks with a bag full of equipment and trying to play every sport we can think of. Scrappers

### **BWANA'S BRUSH**

This is my brush I can't live without. This is the apex of my art. I got this locally at a shop over on Hawthorne. There was one grouping of them and I bought them all-now I can't find them anywhere else. They make another one that looks exactly the same but the brush is different! Bwana Spoons

CLOCKWISE FROM OPPOSITE PAGE: BWANA IN THE GRASS HUT GALLERY, THE GRASS HUT STORE, BWANA'S BRUSH, "LOCALS ONLY" SHIRT, GLOBBY, OWL DWARF, SCRAPPERS WITH POPPED FOURSQUARE BALL.











### **GRASS HUT SPORTS**

We used to be big into foursquare but our ball got ran over by a bus. When our show Ding Dang Dong (featuring work from Wrecks, Cupco, and Aaron Piland of APAK) started going up it seemed like ping-pong was the logical next thing. Every first Friday at the gallery we have an art opening at Grass Hut; this year we've had shows by J. Otto, Trish Grantham and Amy Ruppel, and Tim Biskup and his daughter, Tigerlily. Scrappers

### **OWL DWARF**

This is my favorite little guy. I found him at an antique market where everything was way overpriced but he was like... two dollars. He's a bearded owl dwarf, handmade in Iceland, and he's standing next to a Star Wars figure from my childhood. Bwana Spoons

### **GLOBBY**

This is a series of Globby: His mommy is an octopus and his daddy is an ice cream. They are waiting to be individually painted. Part of the charm of toys manufactured in Japan is that the base color doesn't have to be white-it can be anything you want. The color of his head is supposed to resemble a piece of orange plastic that's been sitting on the beach for a long, long time. Bwana Spoons

### **LOCALS ONLY**

We're lucky enough that a lot of our friends send us special things to sell in our store, either things they have left over from their art openings or stuff that they've made especially because they want something in here. Portland has a "locals only" vibe to it. It's kind of a joke (since many people here are from somewhere else), but kind of not. That's why I made this shirt with Paul Bunyan on the front; and on the back it's a tree stump that says "Tourist Go Home." Scrappers

PDXLR8R 42° 43° PDXLR88

# TURN ON, TUNE IN

THE ENIGMATIC, NEVER-ENDING ECHO TRAIL OF PORTLAND'S VIBE TRIBE.

# It was billed as the "24 Hour Concert and Vibe Zone."

From five in the afternoon on Saturday through five the following Sunday, something like 15 artists—but likely much more in the end—set the atmosphere in a hand-constructed silver geodesic dome located inside a performance-art practice space called the Hippodrome. Strategy's Paul Dickow played cassette tape loops. Jackie-O Motherfucker's Tom Greenwood DJed odd records. Yellow Swans' Gabe Mindell and White Rainbow's Adam Forkner improvised together. Valet jammed to an almost empty dome.

This is the kind of thing that happens in Portland's soweird-it's-normal psych-drone-vibe community. No matter how

weird-it's-normal psych-drone-vibe community. No matter how aboveground its artists get-White Rainbow and Valet have both released lauded records on Kranky in the past year; Jackie-O Motherfucker remains one of the most enigmatic, revered bands in psych-folk anywhere; Strategy has released a breadth of material since the '90s, ranging from dubstep-y house hybrids to acid techno to dubby ambience-they never stop conducting strange experiments and cosmic séances in the underground.

BRIAN THACKERAY (VALET GUITARIST/GALACTIC CORE), ASHBY COLLINSON (VALET DRUMMER/VOCALIST), TOM BLOOD (POET, MEMBER OF ROB WALMART), ADAM FORKNER (WHITE RAINBOW), HONEY OWENS (VALET), MARIA DIXON (ARTIST), CURTIS KNAPP (MARRIAGE RECORDS, ROB WALMART), FOX KNAPP (CURTIS' SON, MARRIAGE MASCOT)



It's a formidable scene—one that also is home to something as awesomely ridiculous as Rob Walmart, an imperfectly perfect, impromptu node of Portland's posi-vibe crew. The first time I saw this... band (collective? gathering?) was in the parking lot outside a New Year's Eve indie-rock show headlined by Quasi. I'd heard about Rob before from Forkner, but could never tell how much I was being fucked with. Rob gets spoken of in the third person, always; Rob is concerned about lawsuits and would appreciate Rob details being left out of Willamette Week.

Sometime between 11 and midnight, something started thumping from the lot in back of the now-defunct art space Disjecta. A pale blue minivan with "Rob Walmart" written in soap or paint all over the windows was parked there with all of its doors open. Dudes-Forkner, Audio Dregs honcho Eric Mast (a.k.a. E\*Rock), and others-huddled over sound gear, blasting out thick, crunchy off-time beats over mottled skronk and droning loops. Another gentleman, local poet Tom Blood, freestyled verse, almost as though he were rapping, into a microphone. (It should be noted that this display didn't attract

Owens. "The other guys are like the producers. I feel like Rob Walmart is kind of like the Wu-Tang Clan."

"One person that's a part of Rob put it well when they said, 'Rob has no

motivations to ever get better or to ever succeed. Just to stay weird," Forkner tells me from his home in Portland, adding, "Pretty much anybody can get in to play if they really want to. But usually Rob is something people try to get as far away as possible from."

Rob Walmart is ill-defined and fluid-factors that make it one of the most resonant signifiers for a subculture that characterizes itself less by a sound than by a feeling. Styles of music range from the awkward-by-design out-folk of Adrian Orange (once known as Thanksgiving) to the new New Age ambient work of White Rainbow, from the crimson-hued drone-blues of Valet to White Fang's teenaged basement punk. If it comes together aesthetically, it's in the relentless positivism of the community. "There's so much negativity in the world on so many different levels," Owens says. "It's [about] wanting to reside in so much more of a positive state. It just makes more sense."

"Portland is not a scene in an 'uber' sense," Forkner says. "It's not a community of people all going for one sound. It's a community of people that support each other's creativity wherever it might go. I think it's an important distinction. Everybody's motivations are different but we all support each "[Tom Blood] is like the visionary speaker psychic," explains Valet's Honey other's absolute freedom to create whatever they have a vision of. I think that is

> "We are realizing we need to stick to together," Owens adds. "We need each other. We don't want to be divided and conquered. I have a feeling that people



in general, in the past eight years or more, are sick of negative vibes."

White Fang is one of the more charming stories of the tribe. As Owens tells it, they were a group of kids, literally, who would frequent shows by Marriage Records artists (Yacht, Dirty Projectors) that were held at an all-ages basement venue in southeast Portland called The Artistery. They became unavoidable and-however brash they are aesthetically-assimilated themselves as the punk little brothers of this community of veteran musicians. (Forkner has since taken them on tour, and occasionally refers to himself as their manager.)

Though White Fang runs their own cassette label, Gnar Tapes, this year marks their major-label (by Portland standards) debut, a full-length called Pure Evil on Marriage Records. They're "just like little house-show terrorists of love," says Owens. "[It's] like love-terrorism. They have a similar 'family band' or dance around while they play. It's really simple but really awesome. It's like world." an energy experience watching them."

Taken together, all this music is some of the most liberated, and critically successful to come out of such a small grouping of people in a long time. Forkner attributes this success to "an aesthetic appreciation for openness."

"[That openness leaves room for] the mystery and danger of what can happen," Forkner says. "It can open up the motivations and intentions of a project to a multitude of interactions. There's not, like, a formed aesthetic. It's about creating a place where there is complete freedom to do whatever you

Pete Swanson, of the now-defunct psych-noise duo Yellow Swans (and a good friend of both Owens and Forkner) describes Portland's underground in more tactile terms: "There's a certain amount of restlessness that happens here-there's that cliché about the [rainy] winters here and having a lot of time to yourself. And there [are] lots of inquisitive and informed people [in

If you haven't figured it out by now, these are post-everything hippies that have everything and nothing figured out at the same time, not to mention brilliant musicians and deep thinkers. (Poet Tom Blood, the Rob Walmart MC, won an Oregon Book Award last year.) You'd wonder why there isn't a more noxious obliviousness to this vibe squad. Turns out they've just turned on and aesthetic [to Rob Walmart]. [Someone's] job might be to, like, play percussion tuned in to the Portland that, as Forkner puts it, "allows you to create your own

> MYSPACE.COM/WHITERAIDROWWHITERAIDROW, MYSPACE.COM/ROBWALMARI. MYSPACE.COM/HODEVOULEDS, MARRIAGERECS,COM



### IT'S HAIR TODAY, GONE TOMORROW FOR ELECTRONIC-TURNED-PUNK-FUNK DUO PANTHER.



about making this year's 14kt God (Kill Rock Stars). "Joe has a natural swing to his drums, which is weird because he was a metal drummer. Now he can only make danceystyle beats. So we thought we'd build these loops and see how rhythmic we could get and how many guitars we could layer."

14kt God bares little resemblance to its predecessor: Spazzy, surprising rhythms remain, but they're played live alongside guitar, bass, and cello; the effect is shouty punk-funk that couldn't be further from electro party jams. "I got hate emails, which I thought was really funny," says Salas-Humara of his stylistic change. "This is kind of pretentious to say, but I don't give a shit: Music should be art first. We're not really making pop records here, so you should be able to change and do whatever you want."

Haters aside, Salas-Humara has bigger things on his mind right now. "Charlie has hair issues," says Kelly. "He has real nice, full hair but he just got some bug up his ass and thought that he wanted to look like Norman Bates. Now he cut it and he's real bummed."

ometimes you start out doing something for fun and it becomes a job. Ask Charlie Salas-Humara. He originally conceived Panther, a drum machinedriven solo project, as a respite from his "other" band, synthy art-rock outfit The Planet The. "There was really no concept," says Salas-Humara on the phone from a tour stop in Washington, DC. "I was just making crappy beats and singing crazily. It was a guerrilla thing-I would do these weird performances around town." Not long after, his friend E\*Rock stepped in to smooth out some production glitches and ended up putting out Panther's 2007 debut, Secret Lawns, on his Fryk Beat record label.

The Planet The broke up and suddenly Pantheranchored by Salas-Humara's tortured, Prince-like falsetto and charmingly spastic dancing-was a full-time gig.

(Check the video for "How Well Can You Swim?" for synchronized moves from Panther, with E\*Rock and 31 Knots' Jay Winebrenner as back-up dancers.) Though he's toured with noise bands Yellow Swans and Wolf Eyes, Panther became known as a dance act, Salas-Humara resembling a sort of lo-fi Jamie Lidell with his glitchy R&B stylings and voluptuous head of hair. This displeased him.

"I got completely tired of most electronic and dance music," he says. "I wanted to make my music more organic and have more punk and free-jazz elements to it. I was listening to a lot of psych and world music-especially Puerto Rican and Cuban stuff and boogaloo, the stuff I heard my grandparents play growing up-and I wanted to go in that direction." Salas-Humara enlisted longtime friend Joe Kelly (formerly of 31 Knots) on drums, and set



To read more from this interview and check out Panther on XLR8R TV, visit XLR8R.com/121extras.

# DUANE SORENSON

### THE FOUNDER OF STUMPTOWN SERVES THE BEST, MOST RESPONSIBLE COFFEE IN THE WORLD.

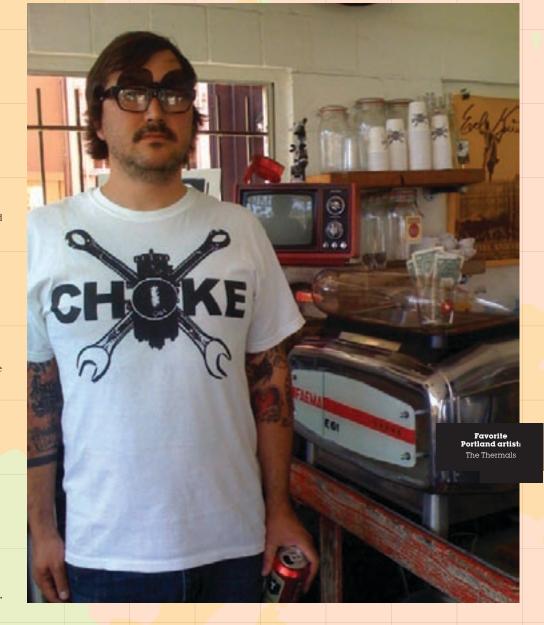
uane Sorenson can sum up Portland in o<mark>ne short</mark> sentence: "People here are passionate about their bicycles and their coffee." He should know. Less than 10 years after founding Stumptown Coffee Roasters. Sorenson's influential business has become the final word on coffee in this caffeine-fueled city (and points beyond). But that's not enough for Sorenson. His goal is to make Portland the most "coffee educated" city in the world.

"I don't feel we're there yet," he explains. "But it's always been my goal that the fine folks here be in tune with coffee processing-the brewing, the roasting-but also coffee farming and all the steps to making the finest coffee in the world."

Those steps–from brewing the perfect cup to finding good beans-are something that Sorenson is not only in tune with, but working to change. By forging personal relationships with farms in Latin America and Africa, he's been able to push the limits of quality while paying prices far above fair-trade levels. In 2004, Stumptown broke the world record for the highest price paid to a grower for coffee beans

"I've traveled all over the world to work with farmers and I always make a habit of asking what I could do to improve their communities," he says. "While I was in Rwanda, every person was saying [that having] a bicycle would make [their] life easier." Realizing this need would resonate with Portland's passionate cyclists, himself included, Sorenson founded the Bikes To Rwanda non-profit, which built two bicycle shops and put 400 bikes on the ground in the war-torn nation.

Of course, this all wouldn't work if the coffee and cafés weren't so damn good. Stumptown's in-house



roasters craft the sort of complex and unusual batches that please connoisseurs and occasional drinkers alike. The ambience isn't lacking, either, as each location keeps turntables and stacks of vinyl on hand. Unsurprisingly, more than few musicians are working behind the counters. Sorenson counts The Thermals' Hutch Harris and Jordan Hudson as former Stumptown employees.

Sorenson was born raised in Tacoma, WA, but

frequently came down to Portland to skate Burnside. "When I was a kid, Burnside was the only skatepark in the Northwest," he recalls. Skating sessions under the bridge at the legendary DIY park made a lasting impression on Sorenson. "After I had spent some time working with other people, learning to roast, I decided to open my own café," he says. "Because of Burnside, I already knew that Portland was the place











PDXLR8R 50° WORDS ALIGITLOW

# APAK

A HUSBAND-AND-WIFE DUO CREATES WHIMSICAL PASTEL PLAYLANDS FOR THEMSELVES TO INHABIT.





Working under the name APAK, husband-andwife team Aaron and Ayumi Piland's superadorable art pieces reflect their youthful outlook, love of nature, and all-encompassing affection for one another. They met back in 1997, when Ayumi was working at a Japanese restaurant-for just three days-and Aaron came in to cop some sushi. "Ayumi poured tea for Aaron while he ate, secretly checking each other out," they recount in the third person. A natural bond formed after discovering they were both studying illustration at Kendall College of Art & Design in Grand Rapids, Michigan. The pair began making plush toys and eventually started painting together, playing to their strengths by having Aaron create environments for Ayumi's creatures to frolic in. What results are friendly-looking faraway lands, rendered in pastel and neon, populated by organisms both real and imagined. "For us

making art is a small but real way of creating positive change," they confess. "We all have the power to create the kind of world we want to live in."

In 2005, APAK settled in a red cottage on the outskirts of Portland and met Bwana Spoons, who introduced them to the area's thriving gallery scene. They have since become integral to this group of self-starting artists, showing their work at venues like Grass Hut, Together Gallery, and Pony Club. It makes sense that APAK's aesthetic thrives in the Rose City, since they are heavily influenced by the natural world: "Stars, planets, trees, bugs, flowers, fire, and crystals are pretty much masterpieces to us," they say, via email. This viewpoint is echoed by their personal brand of pop surrealism, constructed using materials that won't harm the planet, such as paper, clay, sticks, yarn, fabric, felt, and live

plants. No matter what medium Aaron and Ayumi are working with, their childlike perspective comes across. "Maybe growing up with the idealism and creativity of the '80s has something to do with it," they offer.

Aaron and Ayumi are fitting playmates. "We pretty much do everything except go to the bathroom together," they say. "We are together so much that we can read each others' minds." As if reality wasn't sweet enough, the two also have alter egos, the Happy Hermits—a tiny orange monster and a tiny yellow monster who roam woodland areas gathering cupcakes, feeding birds, and playing tennis while merrily enjoying each other's company. Sometimes the couple paints the Hermits, sometimes they sculpt them, sometimes they sew them into plush toys—and sometimes they realize that the line between reality and fantasy is more than a little blurry...



APAK IS SHOWING AT NEW YORK'S GALLERY HANAHOU THIS MONTH, AND LAA'S JUNC GALLERY IN NOVEMBER. APAKSTUDIO.COM

FOOD FIGHT!, 1217 NE STARK ST. PHOTO ALICIA J. ROSE

# PORTLAND CITY GUIDE

GUIDE BY VIVIAN HOST PHOTOS BY BRIANNA POPE

Ah, Portland! Lush and drizzly land of no sales tax, organically farmed everything, and tiny specialty shops scattered across a pancake-flat landscape that makes biking a breeze. It's the ideal mode of transport—borrow a single speed from a friend (everyone here seems to have an extra); if you must rent, book early (there are only a few bike rental spots, and they sell out fast). Cars are good too, although you can hit most neighborhoods if you're handy with a bus and Metrorail map.

The city, which is bisected into East and West by the Willamette River, is divided into quadrants: Northwest, Southwest, Northeast, Southeast, and (what some call the fifth quadrant) North. Unless you have friends in town, first-timers typically spend the most time downtown and in the Pearl District which–despite its profusion of quality dives, cute stores, and crappy Chinese restaurants–still has a bit of that West Coast dot-com air. It's a must visit though, for spots like Ground Kontrol, Backspace, and the Someday Lounge.

Go to the Northwest and you'll find yuppie shops and high-end restaurants; to the Southwest lies downtown, with its big-name stores, food carts, and the open expanse of Pioneer Square. At some point, you'll definitely need to cross the Burnside Bridge to the east side. Heading up Burnside with its abundance of vintage stores and bars (from the divey B-side and alt-strip club Union Jack's to the considerably fancier Doug Fir), you'll have a choice of right or left on numbered streets that stretch into the 80s, all the way up to outer Portland. The city becomes super-easy to navigate, since addresses typically correspond to the numbered street they're next

to (for example, the Aalto Lounge lies at 3356 SE Belmont, where the street crosses 33rd Ave.).

The grid should help you navigate your way to neighborhoods like the chill Belmont stretch with its Stumptown Coffee and Anthem Records, the kitschy "Clinton pocket," the Alberta Arts district with its smoky bars (not for long!) and track-bike crowds, and North Portland's rapidly gentrifying Mississippi Avenue and Killingsworth Streets, with their charming coffee shops, pizza joints, dusty record shops, and clever drinking holes. (Oh, and people are generally really nice—do not be alarmed.)

Chances are you'll be so busy puttering around in dusty bookshops and stuffing your face—Portland seems to cater directly to both staunch vegans and the most bacon-loving meat eaters—that you won't even remember to make it out of town. But, especially in the summer, this is key—the areas just minutes outside the city are magical, from swimming holes to coastal surf, from Mount Hood's summer skiing to berry-picking on Sauvie Island.

At the very least, in between nursing that hangover with a massive brunch and catching White Fang in the Marriage Records parking lot, you should motivate with a cup of super-strong coffee and stroll down the Esplanade next to the river. It's worth it not only for the expansive views, but for a sense of the working-class Northwest feel that existed before the hipsters colonized, and will hopefully persist well into Portland's future.



### ART GALLERIES

### **Breeze Block Gallery**

1011 NE Alberta St.

An Alberta hang space and store selling local wares. Gallery shows range from glass art to stencil stuff, black-and-white drawings to bike art to DVD screenings. There's also a graffiti free-wall in back.

breezeblockgallery.com

### Chambers

205 SW Pine St.

Eclectic minimalism is the name of the game at digital artist Wid Chambers' industrial space.

chambersgallery.org

### **Compound Gallery**

107 NW 5th Ave.

In the Pearl District's sneaker freaker triangle, this gallery (upstairs at the Just Be Complex store) shows up-and-coming artists from the U.S. and Japan, mostly with a hand-drawn bent. Hannah Stouffer, Oksana Badrak, and Cho Chan have recently exhibited.

compoundgallery.com

### Elizabeth Leach

John Baldessari, Melody Owen, and Matt McCormick are among the expressive modern artists who've exhibited at this staple of the Portland art scene since 1981.

enzabetnie

### **Everett Station Lofts**

625 NW Everett St., various suites

Multiple upstart galleries reside in this Old Town space, which hosts openings on first Thursdays. Ones to check are Tilt (Suite #106), dedicated to installations and experimental art, the young illustrators at Pony Club (#105), and new stars from Portland and beyond (including Peter Beste and Corey Smith) at Sugar (#108).

### Fifty 24PDX Gallery

23 NW 5th Av

The PDX branch of San Francisco's Upper Playground enterprise shows the big names in street art, modern illustration, and design: Cody Hudson, Maya Hayuk, Retna, and Estevan Oriol, to name a few.

fifty24pdx.com

### Grass Hut Corp.

811 E Burnside St

Shows open every first Friday at Bwana Spoons' tropical Burnside space, which hosts outer-space art from affiliates like APAK and Martin Ontiveros, as well as up-and-coming names in underground art and toy design.

### grasshutcorp.com

Grassy Knoll

123 NW 2nd Ave., 2nd Floor

Located inside the Merchant Hotel, this gallery is only open for the first Thursday gallery walk, where it shows innovative animators and illustrators like Amy Ruppel and Evan B Harris.

### New American Art Union

922 SE Ankeny St.

Adventurous modern art curated by fearless young director Ruth Ann Brown. Artists currently in residence include TJ Norris, Ty Ennis, and Vanessa Renwick.

newamericanartunion.com

### PICA

224 NW 13th Ave.

Portland's Institute of Contemporary Art presents lectures, workshops, and special events (from the likes of Philip Glass, Miranda July, and Carl Hancock Rux) at various locations, but they're

best known for their yearly Time-Based Art (TBA) Festival in September.

### Portland Art Museum

1219 Park Ave.

Ed Ruscha, Henri de Toulouse-Lautrec, Chris Johanson, and Kehinde Wiley are just some names new and old that have been exhibited at this recently renovated bastion, which also gives ample space to Northwest, Native American, and art from around the world.

### Rocksbox

6540 N. Interstate Ave.

Only open weekends from noon til 6, this cuttingedge gallery made its name with provocative work from California-based artists, but has begun branching out, including starting a publishing artm, Rocksbooks.

### ocksboxfineart.com

Together Gallery 2314 NE Alberta St.

This tiny, homespun space features local art of a *Beautiful Losers* bent, including Mark Warren Jacques and Seth Neefus, plus a tiny selection of books and zines.

togethergallery.com







### BARS

### **Aalto Lounge**

Perhaps the epicenter of nightlife in the Belmont area. A modernist neighborhood bar offering good (strong) drinks, decent bar snacks, and even more decent eye candy

### Ash St. Saloon

225 SW Ash St.

Dirtbags of all denominations head to this large downtown institution whose name is synonymous with stiff drinks and live rock 'n' roll.

### **B-Side Tavern** 632 E. Burnside St.

A bit of the flair of Moe's Tavern from The Simpsons prevails at this well-worn dive whose cheap drinks, hapharzard art, and board games make it a rec room of sorts for off-duty bandmembers, local bike mechanics, and everyone in between.

### Bye and Bye

1011 NF Alberta St.

Oft referred to as the "vegan bar" for its impressive non-animal menu, this Alberta sweet spot features a wide open bar area perfect for spotting indie hotties and a tropical and secluded outdoor patio lined with bamboo trees and picnic benches.

### **Driftwood Room**

If you dream of the Ratpack heyday, you'll love the look of this luxe bar, hidden inside the Hotel deLuxe.

### Florida Room

435 N. Killingsworth St

This lovable dive features a 1950 Miami's vibe and a deep-fried avocado on the menu, but the real reason to visit is Sunday's Church of the Bloody Mary (12 p.m. - 6 p.m.).

### Gold Dust Meridian

3267 SE Hawthorne Blvd.

Some reasons to like GDM: well-done '70s décor, nice street seating, dimly lit environs, a pool table and board games, DJs, good deviled eggs and mac 'n' cheese. A reason not to: Some local art on the walls, and cool kid swagger. may find all of this, and \$7 drinks with kitschy names, adds up to over-the-top irony.

### The Know

2026 NE Alberta St.

Cheap beer, cheap art on the walls, and frequent shows keep the Alberta district hipsters coming back for more.

### Magic Gardens

Syd Barrett and Joy Division are on the jukebox at this smoky dive where you can get an eveful of naked hipster vagina with your PBR. myspace.com/magicgardensgirls

### My Father's Place

523 SE Grand Ave.

When you want a comfy Midwestern-style dive where you can do jello shots, play Big Buck Hunter, eat fries at 1.a.m. in torn-up vinvl booths, and maybe make eyes with your perfect punk-rock girl, this might be your place. Slow Club next door is good as well (try their burger).

### The Nest

1801 NF Alberta St.

A dark spot with late-night DJs, outdoor seating. myspace.com/nestlounge

### Pi-Rem

440 NW Glisan St.

Billed as a gallery and lounge, this space has a certain dot-com-era feel ("jazztronica" music, interactive art) but it shows interesting local art and sports cool drinks and a dancefloor.

### Rontom's

A favorite of the Burnside bar crawlers, this is a large living room-ish space with thrift-store décor, local gin and vodka behind the bar, and fondue on the menu. The big reason to go. though, is the hipster-packed outdoor patio. rontoms.net

### Tiga

1465 NE Prescott St.

A cozy, candle-lit neighborhood bar with deviled eggs, DJs, craft beers, and off-duty bandmates just chilling out. myspace.com/tigapdx

### Towne Lounge

714 SW 20th Place

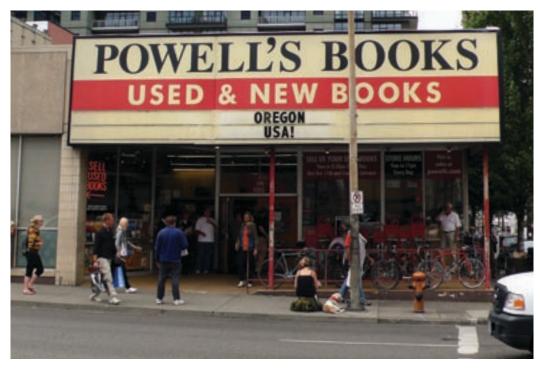
Where Southwest butts up against Northwest lies this small, at times painfully loud, former mausoleum with a gold-flecked ceiling where the clever gather to hear the next hottest bands for \$5.

townelounge.com

### Union Jack's

Strippers dance to Aphex Twin and Björk at this cool-looking titty bar, where a mixed crowd nonchalantly checks out the crazy pole moves of the Suicide Girls-esque dancers.

unionjacksclub.com





### POWELL'S BOOKS' DOWNTOWN LOCATION

### BOOKSTORES

### Counter Media

927 SW Oak St.

This store covers alternative and "adult" comics, books, and art, from manga to fetish to Giger and everything in between.

### Floating World Comics

20 NW 5th Ave. #101

A rad shop that's the hub of the modern graphic novels scene, featuring author appearances, art shows, and the latest and greatest art and design books and comics. floatingworldcomics.com

### Future Dreams

1847 E Burnside St. #116

Strictly for the hardcore, this shop in a strange basement space specializes in all niches of sci-fi.

futuredreamstore.com

### In Other Words

8 NE Killingsworth St.

The only non-profit women's bookstore in the country is also a community space, offering yoga classes and writers' workshops alongside the best books and zines devoted to feminist and gueer studies, sexuality, and spirituality. inotherwords.org

### Powell's Books

1005 W Burnside St

The ne plus ultra of bookstores, this department store of books takes up an entire downtown block with its massive selection, and branches all over the city guarantee you'll find what you're looking for powells.com

539 NW 13th Ave.

Located on Downtown's "Acorn Block," this cute shop is devoted to books and zines of an artsand-culture, feminist, political, and sometimes erotic bent. They show works from local artists. a full coffee selection, natch and host frequent readings. Proprietor Chloe Eudaly also runs the Independent Publishing

### Resource Center (upstairs). readingfrenzy.com

Title Wave 215 NE Knott St.

Reading Frenzy

921 SW Oak St.

A former branch library houses over 20,000 used books, cassettes, VHS videos, and more at bargain prices between 25 cents and \$2. Be forwarned: It's only open between 10 a.m. and 4 p.m.

### Twenty-Third Avenue Books

1015 NW 23rd Ave.

multcolib.org/titlewave

A nice, well-stocked and friendly independent bookstore for when you're in Northwest and you just need the latest fiction title, or a recommendation for something to read. 23rdavebooks.com

### Wallace Books

7241 SE Milwaukie Ave.

Get lost in the haphazard stacks of books piled high in this old house in Sellwood, which stocks old pulp fiction, out-of-print books, and more gems on its themed shelves.

### CAFÉS

### The Acorn

The Half & Half's little sister is this art-studentstaffed Pearl District café, which serves nice sandwiches and dessert, plus looseleaf teas and

### Albina Press

4637 North Albina Ave

Plenty of places to perch, fast wi-fi, and Stumptown coffee perked by award-winning baristas make this place a North Portland

### Chinese Garden Teahouse

127 NW 3rd Ave

Located inside Portland's Classical Chinese Garden, this traditional tea house offers seasonal selections handpicked by local outfit Tao of Tea (their other location, featuring over 80 teas, is located at 3430 SE Belmont St.). taooftea.com, portlandchinesegarden.org

### Coffeehouse Northwest

Many praise this spot's perfect coffee (including specialty drinks), free wi-fi, and attitude-free service.

### Crema Coffee & Bakery

2728 SF Ankeny St.

A modern, almost garage-like space with good coffee and tea and great baked goods, from red velvet cupcakes to mushroom 'n' manchego biscuits.

cremabakery.com

### Flavour Spot

2310 N Lombard St. (Videorama parking lot) Open from 8 a.m. to 3 p.m., this cart serves delicious hot coffee and waffle sandwiches, including vegan sausage and maple syrup. Black Forest ham and gouda, and peanut butter and Fluff.

### flavourspot.com

Floyd's 1502 SE Morrison St.

A cute vellow café with free wi-fi, good drinks. and a drive-thru window. Closes early though (6 p.m. weekdays, 5 p.m. weekends). floydscoffeeshop.com

### Fresh Pot

3729 SF Hawthorne St. 4001 N Mississippi Ave.

Two local hotspots for relaxed coffee. Neighborhood musicians frequent the North Mississippi locale, while the revamped drugstore that houses the Hawthorne location features vegan pastries and is adjacent to a Powell's bookstore-vou can browse their wares while vou sip your latte.

### Half & Half

923 SW Oak St.

A tiny, sunny coffeeshop downtown with inventive sandwiches (try the tempeh!) and pie. along with a selection of local zines to read with your \$1 cup of Courier Coffee.





NAVARRE, 10 NE 28TH AVE. (LEFT), HALF & HALF CAFÉ, 923 SW OAK ST. (RIGHT)

### Jáce Gáce

2045 SE Belmont St.

This creative café features French-press coffee delivered to your table, plus wine, beer, and waffles (sweet and savory) plus an art gallery and live music

jacegace.com

### The Pied Cow

3244 SF Belmont Ave.

A ramshackle house in the Relmont district has been converted into a great spot for food, coffee, and Oregon's best beers, with thrift store décor and an alluring back garden.

### Rimsky's Korsakoffeehouse

707 SF 12th St Billing itself as the "home of the casually

threatening atmosphere," this kooky converted Victorian is worth braving bad service for its bomb desserts and haunted house tricks (moving tables, scary bathrooms). rimskys.blogspot.com

### Ristretto Roasters

3520 NE 42 Ave.

A local roastery praised for its perfect (and perfectly strong) medium-roasted coffee that can be ordered hot from the roaster. ristrettoroasters.com

### Stumptown

4525 SE Division St. 3356 SE Belmont St. 128 SW 3rd Ave.

The ultimate Portland coffee place has seven locations in town. Division St. is the original, opened in 1999, Belmont's a popular neighborhood spot (with somewhat minimal seating), and the Downtown location serves local organic brews and wine.

stumptowncoffee com

### Tin Shed Garden Café

1438 NE Alberta St.

This cute café with tons of outdoor seating is an Alberta staple, especially noted for its acclaimed breakfasts and brunch. tinshedgardencafe.com

### fOOD

### **Alder Food Carts**

SW 9th St. & SW Alder St.

If you're looking for cheap eats downtown, you could do worse than this selection of daytime food carts, which includes bratwurst. Thai, and Bosnian. These quick eatin' spots are scattered throughout Portland; check foodcartsportland. com for a list.

### Apizza Scholls

4741 SE Hawthorne Blvd.

It's a toss-up between this place and Ken's Artisan Pizza (304 SE 28th Ave.), but Scholls wins for its more comfy atmosphere. Both are packed-to-the-gills spots serving ultra-thin crust Italian style pizza, totally fresh, with inventive toppings. Get there early!

910 N Killingsworth St.

in traditional style, but serves unusual dishes. with plenty of meat and vegan options. enjonicafe.com

### Farm Café

10 SF 7th Ave.

An intimate Victorian houses this stalwart of Portland's local/organic food scene. Though a bit past its prime, it can still be counted on for spendy but fresh fish 'n' veg-based Americana. thefarmcafe.net

### Genoa

2832 Belmont St.

A pricey but exquisite restaurant offering a seven-course meal for \$80 featuring such hearty fare as smoked pork loin, tagliatelle with wild boar, and gorgonzola ravioli. genoarestaurant.com

### Helser's

1538 NF Alberta St

Brunch is a big deal in Portland and no one can seem to agree on the best spot: Tin Shed. J&M, Pine State Biscuits, Junior's, Screen Door. We like Helser's because they serve breakfast all day, plus crumpets, Scotch eggs, and an unbelievable German pancake. helsersonalberta.com

### Hiroshi

926 NW 10th Ave.

This North Portland Ethiopian spot is dressed up Great sushi and clever side dishes are found at this Japanese place some call Portland's best. Closed Mondays.

### Le Pigeon

738 E Burnside St.

Much ado is made over this petite and pricey spot and its 26-year-old chef Gabriel Rucker. It can sometimes feel like it's trying too hard as it mixes sweet and savory, but the inventive dishes are bringing nouvelle cuisine to the new Portland. The \$11 burger is a steal though. lepigeon.com

### Navarre

10 NE 28th Ave.

An upscale, inventive place serving unusual seasonal small plates like beet-cherry salad and spicy lamb sausage and delicious wine. If you find the make-your-own-menu boggling, a \$25 chef's choice sampler is your best bet. navarreportland.blogspot.com

### Pambiche

2811 NE Glisan St.

A bright purple monument to pan-Latin (they say Cuban) cuisine: empanadas, avocado salad, ropa vieja, plus an insane dessert selection. Go for the happy hour drinks 'n' snacks (from 2 p.m. - 6 p.m.). pambiche.com





DOUG FIR LOUNGE, 830 E BURNSIDE ST. (LEFT), VOODOO DOUGHNUT, 22 SW 3RD AVE. (RIGHT)

### Pho Hung

4717 SE Powell Blvd. 3120 SE 82nd Ave.

Routinely vies with Pho Van (3404 SE Hawthorne Blvd. & 191 SE 82nd St.) for title of best pho among the city's many Vietnamese spots.

### Por Que No?

3524 N. Mississippi Ave. 4635 SE Hawthorne Blvd

A fresh 'n' cheap taco place where the fish, shrimp, and calamari versions come highly recommended.

porquenotacos.com

### Miss Delta

3950 N Mississippi Ave.

One-time followers of the Delta Café (4607 SE Woodstock Blvd.) flock to the new owners' quaint Southern emporium for fried chicken, mac 'n' cheese, and iambalava myspace.com/missdeltapdx

### Pok Pok and Whiskey Soda Lounge

A highly rated, exquisitely plated Thai spot featuring organic meats, house-pressed coconut juice, and esoteric specialties from the Northern provinces.

pokpokpdx.com

### Veganopolis

412 SW 4th Ave.

The vegan cafeteria of the future features meat 'n' cheese-heavy staples like the muffuletta and reuben re-done, plus desserts, seasonal

specialties, and a weekend breakfast buffet. veganopolis.com

### Voodoo Doughnut

22 SW 3rd Ave.

It's routinely mentioned in all PDX coverage, but what other 24-hour downtown doughnut shop serves a bacon maple bar, plus hosts shows and weddings?

voodoodoughnut.com

### LIVE MUSIC

### Aladdin Theater

3017 SE Milwaukie Ave.

Quite a few aging folkies and world music acts in this line-up, but occasionally a new indie rock band rolls through this converted vaudeville house.

aladdin-theater.com

### Backspace 115 NW 5th Ave.

This unique space is a LAN and MMPORG gamer's dream by day, with its high-speed connection, veg food, and Stumptown coffee. By night, this modern space is a concert venue featuring quality indie and punk from Pierced Arrows, Southern Belle, and Xiu Xiu.

### Berbati's Pan

231 SW Ankeny St.

This classic PDX concert house/Greek restaurant draws a diverse crowd thanks to its eclectic booking-midsize touring acts such as Spiritualized, Yelle, and The Notwist, plus reggae and burlesque nights-and its heart-of-Downtown locale

### Club Calabash

835 SW 2nd Ave.

Billing itself as "Portland's new world beat headquarters," this recently opened club offers highlife, kwaito, soukous, dancehall, and all manner of rhythmic grooves. clubcalabash.com

### Crown Room

205 NW Fourth Ave.

This bougie boîte is a weird taste of L.A. in Portland, but it hosts quality hip-hop and soul nights, and the occasional dubstep, deep house, or electro booking. myspace.com/the crown room

Crystal Ballroom 1332 W Burnside St.

The McMenamins hotel family did a stunning job bringing this landmark ballroom back to life, then booking everyone from Okkervil River to Laibach to The Kooks. Tickets and drinks are more expensive than nearly all PDX venues, but you're paying for the "experience.

### Dante's

1 SW 3rd Ave

This red-lit former brothel retains a bit of its character as it hosts burlesque shows, the popular Karaoke from Hell Monday nights, and bands from Balkan Beat Box to Yellowman. Was voted Willamette Week's "Best Place to Hear Live Music "

danteslive.com

Doug Fir Lounge 830 E Burnside St

Attached to the Jupiter Hotel, this Twin Peaksthemed location boasts a beautiful-sounding mid-size concert venue downstairs and a slick bar, patio, and upscale diner on ground level. Shows are mostly indie rock and folk, in the \$10-\$15 range.

### Dunes

dougfirlounge.com

1909 NE M.L. King Blvd.

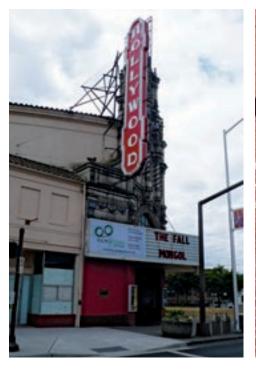
This tiny former speakeasy, once co-owned by Valet's Honey Owens, may have gone legal, but it's still the darkest place in town to indulge in shambolic DJ nights and the occasional live band.

dunes.cc

### East End 203 SE Grand St.

Members of Soda Pop Kids and Nice Boys own

this sweet three-room lounge which hosts pop and mod DJ nights and punk bands. eastendpdx.com





HOLLYWOOD THEATRE, 4122 NE SANDY BLVD. (LEFT), TUBE 18 NW 3RD AVE. (RIGHT)

### Exit Only

1211 N Loring St

So underground they're going to kill us for writing this, this renegade non-profit warehouse hosts all-ages shows ranging from experimental ambient concerts to spazzy freak-outs from White Fang and Southern Belle. Do us a favor and don't blow up their spot. myspace.com/pdxexiton

### Goodfoot Pub & Lounge

2845 SE Stark St.

Primarily devoted to funk, soul, and reggae, this spot features DJ nights and live acts, plus homegrown art shows, pinball, and pool, thegoodfoot.com

### **Ground Kontrol Klassic Arcade**

511 NW Couch St.

Yes, this is a dark, two-floor arcade full of every classic game you've yearned for. And yes this makes it the raddest venue for frequent DJ nights and concerts like Micropalooza, a chiptune festival. groundkontrol.com

### Holocene

1001 SE Morrison St.

PDX's spacious electronic music staple has hosted everyone from Autechre to Miss Kittin, but also gives ample time to DJ nights and local acts like Panther and Grouper.

holocene.org

### Mississippi Studios

3939 N Mississippi Ave.

This shoebox-sized venue (it holds 75 people) is a great place to see local indie folk masterminds like The Builders & The Butchers and Horse

mississippistudios.com

### Ohm Nightclub

31 NW 1st Ave.

Pretty much your standard cheesy weekend nightclub, but for the neo-soulish Harlem Thursdays and Crush, their long-running drum & bass night.

ohmnightclubpdx.com

### Roseland Theater

Mogwai, Mos Def, CSS, and Danzig are among the recent shows at this big boxy theater.

### Rotture/Branx

3145 SE Third Ave.

A two-floored black box that hosts everything from Eat Skull to Saviours to Institubes in the spacious upstairs with its city view (Rotture) and the darker basement (Branx). Located on a street that smells like Jagermeister (blame the adjacent Tazo tea factory). rotture.com

### Satvricon

125 NW 6th Ave

Portland is a rock town, which becomes clear at this all-ages spot that hosts punk, hardcore, and wonderballroom.com

metal, along with the occasional DJ or backpack hip-hop night.

beta.satvriconpdx.com

### Someday Lounge

Bollywood, Afrobeat, and hip-hop nights, along with film screenings, burlesque shows, and concerts (Danava, 31 Knots). somedaylounge.com

Its high-tech design aesthetic (straight out of more to the fluorescently-clad just-turned-21 set, but this is still the place to catch local D.Is. spinning the latest electro-house, Bmore, and other dance beats. myspace.com/fucktube

### Valentine's

By day, it's a cute, airy veggie sandwich shop; at of the downtown clubs, with occasional shows and DJ nights.

### Wonder Ballroom

128 NE Russell St.

A jazzy, warm, and spacious venue that hosts

18 NW 3rd Ave.

2K1) is now slightly worn, and the crowd skews

232 SW Ankeny St.

night, it's an intimate candle-lit bar in the center

A parquet-floored auditorium praised for its intimacy books all sorts, including Roky Erickson, Jamie Lidell, Les Savy Fav, and Deerhoof.

### Academy Theater

7818 SE Stark St.

Nothing short of amazing. Good quality secondrun movies for \$3 in a comfortable restored art-deco theater serving pizza, beer, and fruit (!), plus babysitting (for \$7.50) available in the daytime and no pre-movie commercials. academytheaterpdx.com

### Bagdad Theater & Pub

3702 SE Hawthorne Blvd.

Take in scotch and a burger in the front pub, or just fill up on pizza and beer in the adjacent 21-and-over theater (run by local chain McMenamin's), Mostly \$3 second-runs in this spacious, couch-filled, and Middle Fasternthemed spot; check out the kitschy SuperTrash 48 Hour Film Fest.

### Cinema 21

616 NW 21st St.

Herzog, Polanski, and Breillat are some of the better-known directors showing at this more serious art-house cinema

### **Clinton Street Theater**

2522 SE Clinton St.

Home of the Portland Underground Film Festival, the PDX A.V. Club (for 16mm film enthusiasts), and an in-house brewery, this kitschy theater also screens \$5 indie flicks (from Truffaut to Wild Style), and the Rocky Horror Picture Show (Saturdays at midnight).



### Hollywood Theatre

4122 NE Sandy Blvd.

This beautiful Mediterranean-inspired landmark. built in 1926, eschews elaborate food and alcohol, showing an eclectic selection of independent and foreign films to all ages. hollywoodtheatre.org

### Laurelhurst Theater

2735 E Burnside St

This popular Northeast spot shows a good selection of barely second-run films for \$3, and serves pitchers of microbrews and hard cider. Doughnuts, pizza, and a lively crowd only add to the magic. laurelhursttheater.com

### Mission Theater

1624 NW Glisan St.

Another McMenamin's project, this former Swedish Evangelical mission has ornate balconies and table-and-chair set-ups from which to watch cult classics, art films, and second-run releases with a burger and a beer

### RECORD STORES

214 SW 8th Ave.

### 2nd Avenue

400 SW 2nd Ave

360 Vinyl

This crowded Downtown spot has a notable metal selection, but also good for used indie, hip-hop, reggae, and accessories, from t-shirts to stickers.

### **Anthem Records**

828 SE 34th St

Owner Jon A.D. will happily guide you through his awesomely curated selection of black metal, experimental, collectible local pressings, and zines, plus his hand-picked new and used electronic section. Also the home of two labels: Anthem (mostly experimental metal) and Lodubs (dubstep). anthemrecordsinc.com

### Crossroads Music

3130 SE Hawthorne Blvd

A crate-digger's wet dream, with over 35 vendors selling rare and obscure rock, soul, funk, and Latin.

### Discourage Records

1737 SE Morrison St.

DISCOURAGE RECORDS, 1737 SE MORRISON ST. (LEFT), ROCK 'N' ROSE VINTAGE, 616 E BURNSIDE ST. (RIGHT)

Knowledgeable and friendly proprietor Abe King Run by local DJ Kez, this Pearl District joint stocks the newest hip-hop 12"s and mixtapes, will help you find all the obscure '70s and '80s punk your heart desires, plus a smattering of and some electronic jams. A good place to pick up party flyers and buy show tickets. industrial, metal, and techno vinyl. discouragerecords.com

### **Everyday Music**

1313 W Burnside St.

A granddaddy among PDX record stores-oft likened to Amoeba Music-this downtown emporium is notable for its vast and well-priced selection of used CDs, DVDs, and vinyl. Open 365 days a year from 9 a.m. to midnight. evervdavmusic.com

### **Exiled Records**

4628 SE Hawthorne Blvd.

Where one-off art-punk bands and obscure psych labels have their own sections. The earnest staff will happily make recommendations from their catalog of hardto-find experimental, thrash, electronic, and beyond.

exiledrecords.com

### Green Noise

2615 SE Clinton St. Home of the Dirtnap label, this tiny, friendly store is tailor-made for punk collectors. greennoiserecords.com

### Jacknot Records

203 SW 9th Ave.

3736 SE Hawthorne Blvd. If you need the newest CD or DVD from your favorite indie act, you'll find it at Jackpot, along with a good selection of new and used vinyl from all alt categories, at a slightly higher price point

### Jump Jump

jumpjump.com

7005 NE Prescott St.

than most Portland joints

A far-out (literally), appointment-only, occasionally pricy spot for rare and hard-tofind funk soul. Latin, and rock, notable for dealing records to Dilla and Pete Rock, Call 503.284.4828 for details.

### Mississippi Records

4007 Mississippi Ave.

A rad selection of hard-to-find records from sweet roots reggae to country to one-off CD-Rs and cassettes from local bands. Cash only!

### **Platinum Records**

104 SW 2nd Ave.

PDX's legendary DJ emporium, stocking every niche of electronic dance, with a massive used section and a wide variety of DJ/production gear for sale or rent

platinum-records.com





FIFTY24PDX GALLERY/UPPER PLAYGROUND, 23 NW 5TH AVE (LEFT), TOGETHER GALLERY, 2314 NE ALBERTA ST. (RIGHT)

### SPECIAL PLACES

### Q is For Choir

2510 SE Clinton St.

The DIY aesthetic prevails at this tiny hang-out, with its mish-mash of cassettes, vinyl, and stereo equipment, plus buttons and local vegan and bike zines. Ask to see their queer cowboy mural.

qisforchoir.com

### Sonic Recollections

2701 SE Belmont St.

Over 50,000 well-priced used LPs and 45s await at this dusty goldmine, which also sells classic punk flyers and reel-to-reel tapes.

### **Timbuktunes World Music**

4726 SE Hawthorne Blvd.

Salsa, rai, roots, calypso, and more await at this mostly CD-driven world music shop. timbuktunes com

### Ace Hotel

1022 SW Stark St.

PDX's most famous boutique hotel, offers bohemian rooms decorated by local artists, plus a Stumptown coffee location and Clyde Common, a modern bar frequented by locals, in the lobby.

acehotel.com/Portland

The Bins 1740 SE Ochoco St.

Many a vintage store finds their wares here, but the Goodwill outlet is not for the faint of heart. Acres of bins of clothes, housewares, and more for \$1.50 a pound-but prepare to go crazy trying to find the good stuff.

### **Burnside Skate Park**

burnsideproject.blogspot.com

2nd Ave. (under Burnside Bridge) One of the legendary hubs of the West Coast skate scene since 1990, this free skatepark on the banks of the Willamette endures old schoolers and new grommets each season.

### Department of Skateboarding

15 NE Hancock St.

A newer skatepark offering special nights for under-14s, over-30s, and ladies, plus frequent contests and skate camp

departmentofskateboarding.com

### Food Fight!

1217 NE Stark St.

Vegan haggis and caviar, curry-braised gluten, and "sheese" are just some of the

mind-boggling options available at this world famous vegan grocery. foodfightgrocery.com

### Forest Park

NW 29th Ave. and Upshurr St.

One of the country's largest natural areas within a city. Forest Park offers 5.100 acres of forest for wildlife spotting, hiking, and more extreme activities.

### **Glowing Greens**

509 SW Taylor St.

A bizarre indoor blacklight miniature golf course with a pirate adventure theme, complete with piped-in parrot and water sounds. glowinggreens.com

### Independent Publishing Resource Center

917 SW Oak St. #218

Run by the owner of Reading Frenzy bookshop, this resource center gives access to everything you need to make and distribute your own zine for \$5 an hour. iprc.org

### Keana's Candyland

5314 SE Milwaukee Ave.

An extremely kooky candystore crafted to look like a gingerbread house, with an interior full of decorative candy everywhere and a fairy tea

idezign4u.com/keanas/home.html

### Kennedy School

5736 NE 33rd Ave.

Local chain McMenamins has converted a former school into a grown-up playground featuring several bars, a movie theater, a hotel, a steam room, and much more.

### Mary's Club

129 SW Broadway

Known as "Stripper Burrito," this aged, womenrun downtown joint-the first to ever go topless in Portland-is mostly notable for its adjacent Mexican restaurant (food served til 11 p.m.).

### OMSI

1945 SF Water Ave.

Oregon's impressive Museum of Science and Industry counts the Northwest's largest planetarium, a massive submarine, an IMAX theater, and hands-on exhibits among its many

### Sauvie Island

Much of Portland's local-grown foodstuffs come from Sauvie Island, home to many pick-it-yourself farms, a wildlife reserve, and swimming spots. sauvieisland.org

### Zoobombers

If careening down a winding hill on a kids' bike wearing a crazy costume is your idea of fun, the Zoobombers meet Sunday night at 8:30 p.m. across from Rocco's Pizza (949 SW Oak) to do just that. zoobombers.ne





### STORES

### Adam Arnold

727 SE Morrison St.

Clever, tailored, and often futuristic men's and women's workwear and sportswear are sold at this Portland design star's shop. adam-arnold.com

### **Adidas Originals**

1039 NW Couch St.

Portland is the home of Adidas and the large Originals store stocks a freshly rotating selection of one-of-a-kind sneakers, tracksuits, and the company's signature designer sportswear. adidas.com

### **Destroy Clothing**

1712 E Burnside St.

This New York line of graphic tees and accessories brings its hard-edged look to the Portland streetwear scene.

### Just Be Complex

The latest candy-colored Nikes, plus a well-picked collection of men's streetwear. accessories imported from Japan, and designer

compoundgallery.com

### Lived-In Lover

3619 SF Division St

A cute, well-stocked antique store with well-kept clothing and housewares that leans toward the 1950s.

### Local 35

3556 SE Hawthorne Blvd.

Dubbing itself a "progressive casual clothing" boutique, Local35 is the local leader in quality streetwear brands like Cheap Monday, Nooka, Modern Amusement, and WESC.

local35.blogspot.com

### Mario's

833 SW Broadway

17031 SW 72nd Ave. You didn't come to Portland to buy Prada... or did you? Since 1960, this large alternative to Nordstrom or Saks offers Portland high-end fashion (no sales tax!).

### marios.com Missing Link

3562 SE Hawthorne Blvd.

If you know you Bearbrick from your Dunny. you'll like this emporium of collectible adult toys. missinglinktoys.com

### Noun: A Person's Place for Things

3300 SF Belmont St.

In the "How Portland Can You Be" category lies this eclectic store with the punny name, which sells antiques, local handcrafts, ephemera, and cupcakes from Saint Cupcake shopnoun.com

### Office

2204 NE Alberta St.

Stylish goods for your home office at this graphic designer dream store, which also includes an art gallery and frequent lectures. officepdx.com

### Olio United

1028 SE Water Ave.

This store deals in arty housewear and apparel with a local, sustainable bent, from pretty frocks to recycled looks. oliounited.wordpress.com

### Presents of Mind

3633 SE Hawthorne Blvd. If you want a PDX souvenir other than a shot

glass, this Hawthorne outpost stocks crafty local items, including handmade jewelry, toys, and cool clothes.

### Rad Summer

3611 SF Division St.

Honey "Valet" Owens and friends operate this awesome co-op vintage joint where the prices are cheap and the selection is bananas. radsummer.blogspot.com

### Scrap!

3901-A N. Williams Ave.

Bulk scrap (everything from pom poms to school desks) for reuse in art projects and home redecoration. Treasures or junk, depending on how you look at it.

### Seaplane

827 NW 23rd Ave. The shop can be austere and, as Portlanders say, "spendy," but it's still the classic location to check what the city's fashion-forward designers are dreaming up next.

### Stand Up Comedy

e-seaplane.com

811 E Burnside Ave

A taste of European and NYC fashion in PDX, this space contains cutting-edge garms from Bless, Rachel Comey, and Woodwood, plus renegade mags like Purple and Textfield. shopstandingup.us

### Tender Loving Empire

1720 NW Lovejoy St.

The outpost of the record label of the same name, TLE serves up indie goods, from clothing and iewelry to zines and art.

### Una

2802 SE Ankeny St.

An amazing selection of clever women's clothing from designers like Clu, Vena Cava, Earnest Sewn, and Coven.

una-myheartisfull.com



hen Liz Harris, the lone lady behind Grouper, was a kid, she spent most of her days running through the forests of her Northern California home. One afternoon she and a friend came upon the carcass of a dead deer lying at the foot of a ridge. Her friend asked her to retrieve it. She hauled the deer up the hill only for her friend to lose interest once it arrived. The moment not only provided the title for Harris' most recent album of acoustic-ambient backrubs, Armenian mystic G.I. Gurdjieff. Great emphasis but serves as a snapshot of her insides as well.

"I was more scared of people, of this girl being mad at me, than touching a dead animal," remembers Harris. "I didn't want negative attention from anybody-when I was young, I just tried to melt into the background.

"Everyone has something about the way they grew up or their childhood that they drag around with them until this point that they have to offload," she continues. "If not, it becomes dead weight. I think I was trying to offload that same thing in the songs."

Harris, who now lives in Portland, grew up north of San Francisco in a Fourth Way "community" founded on the teachings of was based on communal work and selflessnessher pseudonym is actually a reference to the name by which community members would refer to one another; the fact Harris now writes and performs solo is something of a paradox. Her gauzy hymns are milky watercolors of time,

place, and memory. Whether murky or haunting, nearly every second of Dragging a Dead Dear Up a Hill feels like an exorcism of sounds.

"I don't think I write music in order to perform it," says Harris. "I write it in order to get this one thing out-a feeling, an idea-and then I'm ready to move on as soon as I've recorded it. I remember instances in which kids were in trouble for attracting attention to themselves. I'm still not comfortable with getting attention for things, but obviously not that much if I'm still bothering to put out records."







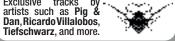
ANTE PERRY Flashing Disco Sounds 2CD

Dortmund's very own Ante Perry introduces his famous Flashing Disco Sounds concept in the form of a fantastic, barrier-breaking DJ mix, and an exclusive additional CD showcasing some of his greatest productions to date. The legendary long-running parties of the same name, promoted by Ante, are translated here over 15 tracks of purest and deepest ahandon!



VARIOUS ARTISTS Cocoon Morphs Tokyo CD

The Cocoon label presents Cocoon Morphs Tokyo, previously released only in Japan. Presenting exclusive work by artists of the highest Cocooncaliber, this release also celebrates the aesthetic partnership between world-renowned German photographer and artist Andreas Gursky and Cocoon-head Sven Väth. Exclusive tracks by artists such as Pig & Dan, Ricardo Villalobos,





LOS UPDATES First If You Please CD

Mexico City-based Chilean musical mastermind and legend Jorge González, working alongside the beguiling Loreto Otero, launches the next phase of his musical career with Los Updates, a project that connects the dots between mindbending minimal house and unabashed pop. Los Updates have been remixed by Ricardo Villalobos. Dandy Jack & The Superhero, Luciano, and Tobias





**POPULOUS WITH SHORT STORIES** Drawn In Basic CD/LP

The third album from Italian producer Andrea Mangia aka Populous on Morr Music, with assistance from MC Short Stories aka Michael McGuire. Whereas Queue For Love (2005) broadened the abstract-electronic foundations of his debut Quipo (2002) with the coordinates jazz, folk and especially soul, Drawn... keeps your ears going in every direction.



STEFAN GOLDMANN The Transitory State 2CD

With his releases for Innervisions, Perlon and Macro, Stefan Goldmann has been a key figure at the cutting-edge of postminimal techno and the renewal of house music. With The Transitory State. he unleashes his highly-anticipated debut CD - two separate albums in one package - with benchmark club tracks on CD1 and electroacoustic avant-garde tracks on CD2.



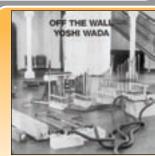
**BURNT FRIEDMAN & JAKI LIEBEZEIT** Secret Rhythms 3 CD

Jaki Liebezeit (Can), together with Burnt Friedman (Flanger, Nine Horses) in the third and most uncompromising installment of their successful Secret Rhythms series, continue to pursue a vision of new music. Recorded in stages in the studio or rehearsal space over the course of months, the material finally emerged in the concentrated form of 5-10 minute songs, although terms like beginning or end have nothing to do live lace with music like this.



ANDY STOTT Unknown Exception: Selected Tracks Vol. 1 (2004-2008) CD

Techno-dubstep hybrid producer Andy Stott releases his latest long player through Modern Love - Unknown Exception. This CD showcases new tracks alongside his most successful vinvl releases. Padded percussion and dub techno roll through each track, including "Hostile." which sold out in 24 hours when first released. Deep for  $-M_{i}(x,y)\in C(X_{i})\cap X_{i}\in$ 



OSHI WADA Off The Wall CD

The long-awaited reissue of Wada's 1985 LP Off The Wall, recorded in Berlin and originally released on the esteemed FMP-subsidiary SAJ label. A minimalist vet maiestic monsterpiece ("massive." as Tom Johnson declares in his perceptive liner notes). Off The Wall features Wada and Wavne Hankin on bagpipes. Marilyn Bogerd on adapted organ. and percussionist Andreas Schmidt-Neri. A skullcrusher!



T.RAUMSCHMIERE I Tank U CD

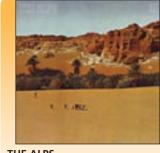
After years of waiting, Shitkatapult labelhead Marco Haas aka T.Raumschmiere finally releases the crushing follow-up to his two previous Mute albums, Radio Blackout (2003) and Blitzkrieg Pop (2005). I Tank U is the end result of a musical progress: it is dark electronica, techno history, and songwriting, jammed in a terrific rock record. Spellbinding.

shitkatapult



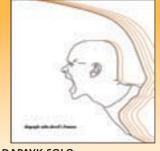
CATZ 'N DOGZ Stars Of Zoo CD/2LP

First full-length release on Claude von Stroke's Mothership label, subsidiary of Dirtybird and definitely one of the labels of the moment. Stars Of Zoo is a hybrid masterpiece; a beautiful cross between the best elements of deep house, minimal techno, and cinematically-arranged live instrumentation. Featuring guest artists dOP, The Nature Boys, Monty Luke, and Mathias Kaden.



THE ALPS III CD/LP

/// is the third album from supergroup The Alps, made up of Tarentel mainman Jefre Cantu-Ledesma, ex-Tussle member Alexis Georgopoulos (better known as ARP), and ex-Troll member Scott Hewicker. From the distant supernaturalism of "Trem Fantasma" to the Terry Riley-influenced bliss of "Pink Light," The Alps show us that there's more to psychedelia Type: than meets the eye.



DAPAYK SOLO Devil's House CD

This is the second full-length release from Dapayk Solo on Mo's Ferry. Unlike its forerunner Impulsion Parasite (2006), the beats are less abstract, but topical and more breakbeat-like - creating an album that is a detailed and exciting rollercoaster packed with Dapayk's trademark sounds - both confounding

# REVEREND SHINES

LIFESAVAS MEMBER AND LOCAL HIP-HOP HERO FILLS UP ON TACOS, AIR MAX 90S, AND FUNK.



Ryan "Rev Shines" Shortell is best known as one-third of Quannum hip-hop act Lifesavas, but he's also one of this country's legendary crate-diggers. A beat fanatic who can name the source of nearly every sample he hears, Shortell was indoctrinated into hip-hop's inner circle during a long stint at Portland record store Jump Jump, where he sold inspiration (in the form of obscure vinyl) to the likes of J Dilla and Pete Rock. Shines continues to push beats, as well as run his fledgling label, Shine Language, and DJ frequently about town. We caught up with him for a tour of PDX's essential hip-hop stops, Vivian Host

MYSPACE, COM/SHINELANGUAGE

My boys own this place-it's a clothing and toy store downstairs, and a gallery upstairs. They've got a lot of stuff imported from Japan. I'm not a big toy collector-I just have a few figures from that Adult Swim show Metalocalypse; I mainly come here to buy sneakers. There are a couple other boutiques and skate shops in town that carry some Air Max 90s, but Complex has the all-out Nike account so they always have the crazy colors. I'm a sneaker head, but I'm not a collector. What's the point of having them if you don't wear them? I'm trying to wear more collared shirts, though-the girls go

JUST BE COMPLEX/COMPOUND GALLERY

360 VINYL

This is where I buy new hip-hop releases. This store's been around for 10 years; my boy DJ Kez, who plays with me at The Fix, owns it. They used to have a ton of in-stores here–I remember watching Aesop Rock in that corner and this place was packed. As for new stuff, I really like Blu from C.R.A.C. and Guilty Simpson. Also, Shawn Jackson and Newman from Giant Panda-they recently came to Portland to record a whole album in a week. [The project] is called New Jack Hustle-the beats are solid, the rapping is good, Vursatyl's got a verse on there, and Murs' verse is insane.

JUSTBECOMPLEX.COM COMPOUNDGALLERY.COM 360VINYL,COM

1, JUST BE COMPLEX/COMPOUND GALLERY 2, 360 VINYL 3, ODDBALL TATTOO CROSSROADS MUSIC 5, SOMEDAY LOUNGE 6, LA CALACA COMELONA











### **ODDBALL TATTOO**

2716 SE 21st St.

I got my first tattoo in January... Sorry, Mom! It's script on my wrist that says "Don't Forget." (If you know me, you know I'm always forgetting something.) Ever since then I've been hooked. My friend Brian educated me on the difference between good tattoo artists and bad tattoo artists, and that's how I met Jacob Redmond. I knew I wanted a samurai, and Jacob happens to specialize in Japanese styles, so I let him do whatever he wanted. This one's for the ladies-those wifebeater shots kill 'em every time!

### LA CALACA COMELONA

2304 SE Belmont St.

I would always drive by here and bug out because the skeleton statues outside are the same as the graphic on Skullsnaps, which is this famous old funk record (it's the beat behind tons of soul sections, and on and on. You famous hip-hop records). I later learned about Dia de Los Muertos, but I still think about it every time I come here. They have big platters that I'm sure are dope, but when I'm in a Mexican mood I'm also in a cheap mood, so I always get the carne asada tacos and the al pastor tacos. Delicious!

### **CROSSROADS MUSIC**

3130 SE Hawthorne Blvd, #B

This is a big store with over 35 different vendors-anybody that wants to sell their records here can. That means there's, like, 20 rock sections, eight could come here every day and there would be something different, because another dealer might have brought in a new stack of records. I've been here with J Dilla, ?uestlove, Spinna, Kenny Dope. People are going to hate me for blowing up this spot, but oh well.

### THE FIX AT SOMEDAY LOUNGE

125 NW 5th Ave.

Every Thursday night, you'll find me down at The Fix with Ohmega Watts, Kez, Dundiggy, and Ronin Roc. It's pretty much a place for us to play whatever we want, from funk and soul to hiphop and classics. Lately, it's really been popping off. Seems like anyone who is in town will roll through, from Cut Chemist to LeBron James!

ODDBALLSTUDIOS.COM LACALACACOMELONA, COM XRO,COM MYSPACE, COM/YOURWEEKLYFIX

PDXLR8R 64° PDXLR88



he American West Coast seems to have really taken to U.K. dubstep-Portland, San Francisco, and Los Angeles have developed devoted audiences for the stripped-down low-end sound that some initially surmised would be just a British thing. And helping U.S. dubstep make its mark, one bass-heavy burner at a time, is Jon A D's LoDubs label

LoDubs is not your ordinary dance music imprint, nor is Jon A.D. a young upstart. The label is run from inside Anthem Records, a record store (and label of the same name) that Jon owns, and which specializes in limitededition metal, noise, and drone releases. This may seem contradictory, but Jon sees a strong connection between metal, noise, and dubstep. "Dubstep is so much about drum structures. And when you increase the air and

rhythm in tracks, that allows drone and other frequencies to come out. Scorn's stuff is very metal, and Burial and Boxcutter have some of those elements as well."

In a former life, Jon A.D. was known as Jon Aldente, a Eugene, Oregon native who decamped to the Portland suburb of Milwaukie to throw drum & bass parties and DJ, then to San Francisco, where he started a house label, Losonofono, and ran a CD-pressing outfit. (Tweepop act Boyracer dedicated a track to one of Jon's angry voicemails on his To Get a Better Hold You've Got to Loosen Yr Grip album.) Getting little credit in the local house scene and fed up with the music business, Aldente closed up shop and returned to his home state in 2003.

Given the current digital music climate, it's surprising that A.D. still wants to press vinyl, but he's undaunted.

"I like the idea of having artifacts that encapsulate art," he says. "This stuff can't just die on a hard drive somewhere." To that effect, you can often find him behind the counter at Anthem, hand-cutting and stamping LoDubs releases. "I did that primarily for financial reasons, but it's had a humanizing effect," he explains.

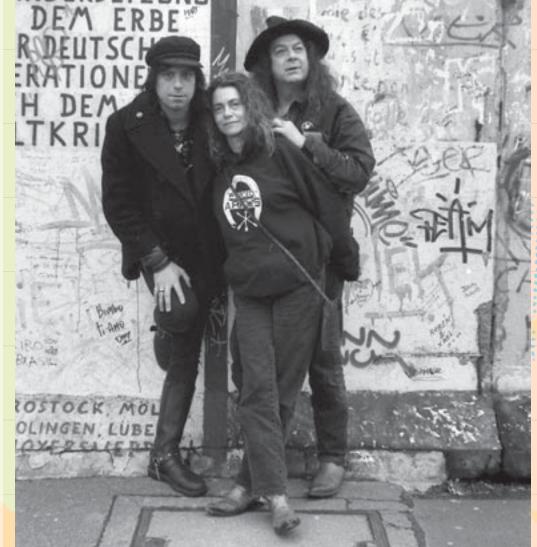
If you're not a DJ, LoDubs' recent Analog Clash two-CD compilation contains all the recent LoDubs tracks, both as WAV files and as a mix, sutured together by L.A. icon R.A.W. (under his dubstep guise 6Blocc). Featuring the skull-and-bones-rattling ragga of Canadian DZ's "Chalice Dub," the emotive boom-clack-andwobble of "Dementia" (by Philly's Starkey), and the easy skank of "Mangione Tribe Dub" by Texasbased South3rn, the compilation highlights the myriad influencesdub, breakbeat hardcore, drum & bass, and, yes, even metal-that make present-day dubstep such an open palette.

"It's really gratifying right now," says Jon. "Being able to perpetuate ideas by having a label is really no different than being able to help someone in my record store. Plus, the best art comes from the struggle. I wouldn't feel wholly successful if things were easy."

almost 20 years. As simply a lone force

# PIERCED ARROWS

### PUNK MARATHON RUNNERS REVIVE A DEAD MOON.



our months: That's how long Fred and Toody Cole needed to realize that vacationing from rock 'n' roll just wasn't for them. After kicking out 20 years' worth of jams, the married couple-the lowest of the lo-fi, keepers of the Portland punk crypt, and aging DIY figureheads-decided to put their band Dead Moon to rest in the autumn of 2006. All that touring had finally taken its toll on drummer Andrew Loomis' aching legs and despite a late commercial peak that included the release of both a documentary film and CD anthology, the Coles just felt it was time.

Four months of silence was just about all they could

"By the time spring hit we were just antsy as hell to start doing something again," says Toody Cole via telephone from the family compound just outside Portland in Clackamas. "It's like... cabin fever. Fred started writing some new songs and as soon as he gets three or four in the bag, it's like, 'Okay, I don't want to hear what it sounds like when he's just fiddling around on acoustic guitar. I want to hear some volume here. I want to hear some

The resulting "noise" would be the psychedelic ooze from which a new band sprung forth. With self-taught hellion Kelly Halliburton on drums, Pierced Arrows was conceived in the spring of 2007. And Mr. Cole, still

the primary songwriter, has been churning out more of the soulful but mangy riffs-as well as a series of seven inches to harness them-that helped Dead Moon develop such a rabid following.

"Fred is really coming up with some wild shit now," says Toody. "None of us really know, in the traditional sense, what we're doing. I think that's why it works."

But if the reaction Pierced Arrows has received since unleashing their fresh new live set locally is any indicator, another long ride may be in order. "The first gig we played here in town, we were all nervous as hell," says Toody. "We figured we were going to work our way up the pecking order over the next sixth months to a year. Well, that lasted three gigs and we were headlining again."

In addition to rediscovering their slapdash groove, the Coles have also taken to the road in a way much different than you might expect: marathon running. Both Toody and Fred ran races together in the early '80s with their children, and Fred aims to complete the Portland Marathon before his 60th birthday arrives this year. It's yet another chapter in the couple's life story, one that's again rife with wounds and bruises. "Everybody forgets how physical playing and singing at the same time is. Touring is one grueling thing-like running three marathons back to back," explains Toody. Which begs the question: How much fuel could they have left in their tanks?

"Fuck, I don't know," Toody laughs. "The way it feels now? Shit, another 10 years anyway."











# BAND fam: HUSH RECORDS

FROM AMERICANA TO INDIE PUNK, A PIONEERING LABEL'S UMBRELLA OF PRODUCERS, FRIENDS, AND PLAYERS STRETCHES FAR AND WIDE.

**HUSH RECORDS**, which celebrates its 10th anniversary this year, was founded by painter Chad Crouch. The label mostly releases beautiful orchestral indie folk from local bands, including some of the first material from The Decemberists.

**PODINGTON BEAR** is Chad Crouch's alias, under which he released 156 electronic pop songs for free via podcast throughout 2007.

**CORRINA REPP** is known for her sparse, warm, and "quiet" singer-songwriter pieces. One of Hush's first artists, she has guested on numerous Portland bands' records over the last 10 years, including The Decemberists' 5 Songs.

**TU FAWNING** is the brainchild of collaborators Corrina Repp and Joe Haege, with Liza Rietz and Toussaint Perrault. The band has an indie-meetscabaret feel, anchored by Repp's trilling vocals and a rich, melancholy tone.

**APE SHAPE** is a punk-funk-meets-reggae party band in which Tu Fawning's Toussaint Perrault used to play trumpet. They have since broken up, and Perrault has made a solo record as Babydollar\$.

**31 KNOTS** was formed in 1997 by Joe Haege, bassist Jay Winebrenner, and drummer Joe Kelly (who is now half of Panther). They make rhythmically charged math rock that veers between frenetic and atmospheric.

Much of 31 Knots' 2005 album. Talk Like Blood, was recorded at Portland studio TYPE FOUNDRY, where Spoon, Glass Candy, Swords Project, and many others have recorded.

Adam Selzer of NORFOLK & WESTERN started Type Foundry in 1997. Norfolk & Western is a seven-piece folk ensemble that plays viola, theremin, saw, Victorola, and many other classic instruments.

JASON POWERS, an engineer at Type Foundry, does sound at local club Holocene and also tours with Talkdemonic, who make "folktronic hop" with programmed beats and a viola.

TALKDEMONIC, Swords, and many others record for Brooklyn-born, Portland-bred record label Arena Rock Recording Co.

**SWORDS**, formerly known as Swords Project, is an amorphous band that began serving up punchy, dramatic postrock in 1999. Liza Rietz plays violin and accordion in the group.

Haunted troubadour **AMY ANNELLE** (a.k.a. The Places) is a former member of Swords who now makes campfire folk. She has played with members of The Thermals, Norfolk & Western, 31 Knots, and Jackie-O Motherfucker.

Sub Pop outfit **THE THERMALS** are Portland's indie-punk icons, known for their political lyrics, straight-forward riffs, and explosive, inspiring live performances

Post-riot grrl outfit ALL GIRL SUMMER **FUN BAND** purveys happy candy pop on K Records. Kathy Foster of The Thermals plays drums and bass and sings in the

THE DECEMBERISTS make lush, literate indie-folk ballads. They graduated from releases on Hush and Kill Rock Stars to become major-label

Illustrator CARSON ELLIS designed the cover of The Decemberists' 2006 album The Crane Wife (Capitol).

The Crane Wife was co-produced by TUCKER MARTINE (with Death Cab for Cutie's Chris Walla), a producer, composer, and musician who records as Mount Analog.

Singer/guitarist LAURA GIBSON is known for her fragile indie folk. She is currently working on a new record with Tucker Martine at his Flora Studios in

Avant-electronic artist **ETHAN ROSE** is working on a record with vocalist Laura Gibson. He also contributed a song to the soundtrack of Gus Van Sant's 2007 film

Paranoid Park.

such indie film hits as *Drugstore Cowboy*, Robinson. They played in the original My Own Private Idaho, and Good Will Hunting. He moved to Portland in the mid-'80s and has many of his films take place there.

The trio **MENOMENA**, whose members played Christian rock in the '90s, makes intensely layered indie rock that's more accessible than their post-rock peers. Their song "Strongest Man in the World" is featured on the Paranoid Park soundtrack.

Menomena was borne out of drummer Danny Seim's solo project **LACKTHEREOF**, a bedroom project that melds electronic bleeps and quiet strums Foundry studios. with Seim's melancholy vocals. July's Your Anchor (Barsuk) is Lackthereof's

**CRAIG THOMPSON** frequently does artwork for Menomena, and was nominated for a "Best Packaging" Grammy for the cover of their 2007 album, Friend and Foe. Thompson is a cartoonist best known for his 600-page autobiographical graphic novel, Blankets. for forest elves.

**ALL SMILES** is the solo project of Grandaddy's Jim Fairchild, who has also played with Modest Mouse and Earlimart. His latest album of guitardriven pastoral pop, Oh For the Getting and the Not Letting Go, will be out soon.

**GRANDADDY** is a Modesto, CA band known for combining folk and rock with electronic touches and exploring the relationship between man, technology, and nature. Core member Jason Lytle produced M. Ward's and Kyle Field's 2000 album (as Rodriguez), Swing Like a *Metronome*. Grandaddy broke up in 2006. **DAT'R** is Matt and Paul from Binary

M. WARD is the stage name of creakyvoiced Matt Ward, an indie folk artist beloved by Bright Eyes, Meg White, and the actress Zooey Deschanel, with whom he performs as She & Him. His timeless guitar folk has made him one of Portland's best-known pop exports.

VIVA VOCE makes poppy indie rock in the vein of The Shins. The band is **GUS VAN SANT** is a director famous for husband and wife Kevin and Anita lineup of Lackthereof.

BARSUK is a Seattle, WA-based indie

FILMGUERRERO is a small Portland label that releases records from Menomena, Mount Analog, Norfolk & Western, and more. They are distributed

John Askew runs FILMguerrero. As TRACKER, he makes meandering lo-fi guitar and ambient music, including the soundtrack to Craig Thompson's Blankets. He is also an engineer at Type

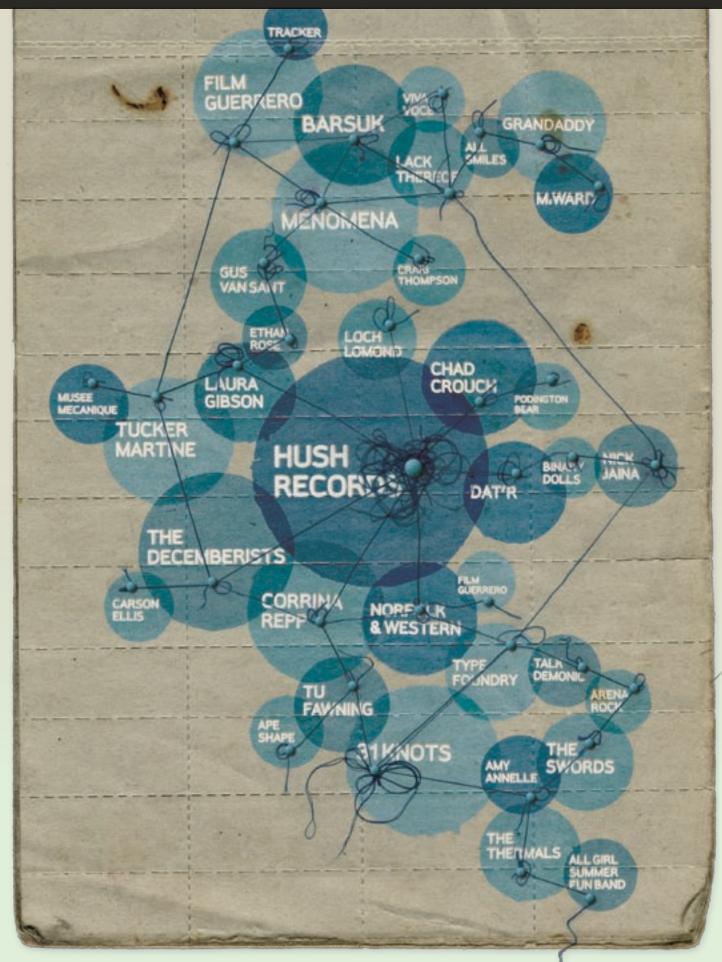
Named after a classic arcade museum in San Francisco, MUSEE MECANIQUE combines vintage sounds from the 1900s with modern synths to create a musicbox feel. Their recent debut, Hold This Ghost, was produced by Tucker Martine.

**LOCH LOMOND** is many-headed Hush Records band that makes chamber folk

Renaissance man **NICK JAINA** plays drums, guitar, and keyboard, among other instruments. He also designs show posters and is currenty pursuing a solo project that involves ballads, lullabies, and multiple collaborators.

Nick Jaina, Matt Dabrowiak, and Paul Alcott comprise the now-defunct BINARY DOLLS, an electronic-meetsinstrumental band that's at once a jazzier Radiohead, a sprightlier Interpol, and a more vocal Tortoise.

Dolls' electronic project with live drums, beats manipulated by joysticks, and surprising vocals that range from raps to deconstructed glitch hymns.



# DECK

YOUR GUIDE TO THE DJS THROWIN' DOWN IN THIS

ROCK-HEAVY TOWN.

E3

Atlas at Holocene, Various at Branx



**Style:** Everything I play tends to be rooted in reggae, dub, African, or Middle Eastern music. How that manifests could be Moroccan hip-hop, French ragga, Indian reggaeton, Angolan techno, rai house, Balkan breaks..

**Dream tag-team:** The Soot Records axis of DJ /rupture, Maga Bo, and Filastine. Savior record:

RDB's "Ishq Brandy" bootleg-unstoppable dancehall bhangra business.

Favorite place in Portland:

Wherever my wife and baby girl are.

Favorite Portland artists: My Atlas crew, Monkeytek, and Manny (a.k.a. ERS 1).

MYSPACE.COM/DJ\_E3

#### RYAN ORGAN

Various at Branx, Crush at Ohm, The Eleventh Hour on KPSU radio



Style: Most things bass-heavy, rooted in D&B, dubstep, and house. Old-school jungle, 2-step, and dub thrown in for good measure!

Dream tag-team: Tough call! LFO, Spring Heel Jack, or MJ Cole.

Savior record: Simon "Bassline" Smith's "Natty Music" (Rogue Trooper) and the Zed Bias remix of Soil & Pimp Sessions' "Sahara" (Brownswood).

**Favorite place in Portland:** 

Branx/Rotture.

**Favorite Portland artists:** 

DJ Keys, Kyle T, Bryan Zentz, Noah D.

MYSPACE.COM/RYANORGAN

#### LET'S GO OUTSIDE



Clubs: I refuse to play dance music here anymore because I just can't bear to see hipsters turning their noses up at the music I love. [But] there are some fun regular events to attend, like Fridays at Rotture. **Style:** The rattle of thought loosely held together by a steady tempo.

Dream tag-team: I:Cube.

Savior record: Miles Maeda's "Wee Know It (Total S Mix)" (Hook Up Tunes).

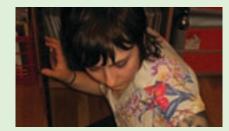
**Favorite place in Portland:** Pi-REM is the best spot for sound, hands down.

Favorite Portland artists: [SiK], Señor Frio, Müd, Ignatius, Bryan Zentz, Ben Milstein, and b0t23.

LETSGOOUTSIDE,COM

#### **DJ LINOLEUM**

Cold Party at Tube



Style: Electro, new disco, post-punk, new wave, house, hip-hop.

**Dream tag-team:** I honestly don't have an answer for this. I've already gotten to DJ with so many awesome people from Portland and beyond that it has felt like a dream at times.

Savior record: New Order's "Bizarre Love Triangle" (Factory/Qwest).

Favorite place in Portland: It's a tie between Stumptown and walking through my neighborhood.

Favorite Portland artist: If I only get one pick it's going to be the band that's held my attention for more than eight years now: Glass Candy.

MYSPACE,COM/DJLINOLEUM

## NATHAN DETROIT

Bang-a-Rang at Tube, D.R.U.M. Club at Dunes



Style: Techno, electro, Italo-disco, house, re-edits, new French sounds, B-more club bangers, mash-ups, baile funk, '80s pop, and new wave.

**Dream tag-team:** Anyone with an open mind, creative palate, and a deep crate. **Savior record:** Cut Copy's "Lights & Music (Boys Noize Happy Birthday Remix)"

**Favorite place in Portland:** The record bins at 360 Vinyl or Anthem Records. They're chock full of golden potential.

**Favorite Portland artists:** The Hot Mess / Snap! party boys, SubSensory Records, Rude Dudes, The Fix. All quality people doing great things in this town.

MYSPACE.COM/NATHANDETROITPDX

(Modular).

## DJ FURPURSE

Neon at Branx/Rotture, Bang-a-Rang at Tube, Come Alive! at Dunes, High Class at Satyricon



Style: Electro-house, indie dance, nudisco, disco, Italo, techno, house, a little bit of dubstep, and a little bit of bassline.

Dream tag-team: Lindstrøm, Bangkok Impact, Simian Mobile Disco, Tomboy, Switch, Booka Shade, Yello, and Yellow Magic Orchestra.

Savior record:

Inner City's "Big Fun" (Virgin)

**Favorite place in Portland:** Forest Park for relaxing.

**Favorite Portland artist:** 

I can't pick one.

MYSPACE.COM/DJPATRICIAFURPURSE

#### DJKEZ

The Fix at Someday Lounge, Rock Box at Holocene, The Movement on KBOO radio



Style: Hip-hop, soul, beats, party joints. Dream tag-team: A Tribe Called Ouest. Savior record:

Liquid Liquid's "Cavern" (99)

Favorite place in Portland: Someday Lounge and Holocene.

**Favorite Portland artists:** 

The Fix and Rock Box crews MYSPACE.COM/KEZUNO

## LINGER & QUIET

Nightclubbing at Holocene



**Style:** House Dream tag-team: Optimo or Ricardo Villalobos.

Savior record: Runaway "Brooklyn Club Jam" (DFA/Rekids).

**Favorite place in Portland:** The Savoy. It's our favorite restaurant; we would eat there every night if we could.

Favorite Portland artist: Yellow Swans. MYSPACE.COM/NIGHTCLUBBINGPARTY

NOAH D

Crush at Ohm



Style: Drum & bass and dubstep, 172 bpm and 142 bpm Dream tag-team: Master Shake.

**Savior record:** For D&B, M.I.S.T "How You Make Me Feel (Photek Remix)" (31 Records); otherwise, Santogold (feat. Switch & Freq Nasty) "Creator" (Downtown).

**Favorite place in Portland:** The view from any one of the many bridges that cross the Willamette River into downtown.

**Favorite Portland artist:** Sonic Ric (R.I.P.).

MYSPACE,COM/NOAHD

ANJALI & THE INCREDIBLE KID

Andaz at the Fez Ballroom, Atlas at Holocene, Filmistan at Someday Lounge



Style: The collision of digital music production with hundreds of years of local cultures and musical traditions. International hip-hop, bhangra, Bollywood, Tollywood, reggaeton, Balkan beats, kuduro, funk carioca, grime, dancehall, Arabica, mambo, urban desi. **Dream tag-team:** Anjali: Morrissey;

Incredible Kid: Joro-Boro. Savior record: Anjali: Outlandish's

"Guantanamo (Outlandish & Maximum Risk Remix)" (BMG Denmark); Incredible Kid: Specialist 'N' Tru-Skool's "Eshareh" (VIP).

**Favorite place in Portland:** Our batcave. Favorite Portland artist: Our favorite DJ is E3. Chervona is our favorite band. ANJALIANDTHEKID.COM

## Elements

## Local Flavor

Homegrown items highlighting Portland's lo-fi style,



1. Adidas Originals Herringbone bag (\$160) adidas.com

2. Crap Hound 7 zine (\$12) readingfrenzy.com

3. Lloyd Winter Owlz hoodie (\$40) tenderlovingempire.com **4. Studio Acorn turntable pendant** (\$120) mystudioacorn.com

5. Red Bat Press 10 Bridges of the Willamette Notecards

(\$25) redbatpress.com

**6. Vegan haggis** (\$7) foodfightgrocery.com

7. 1byliz recycled bike clock (\$34) vetsy.com

8. Rideabike CARnivor t-shirt (\$20) iskraprint.com

9. Crazy Coconut Johnny pillow (\$40) crazycoconut.net

3

73 **Februar** 72

# A new film looks beneath the **Portland**music scene's posi-pop exterior.









CLOCKWISE FROM TOP LEFT: SMEGMA, ARGUMENTIX, GOD, WITH CARO

## The bucolic environs of the Pacific Northwest often inspire serene music, that uncommon. "To express that

but they can just as easily lead folks like Daryl Groetsch (a.k.a. Pulse Emitter) to make music that sounds "like the apocalypse." "I keep feeling like civilization is gonna crumble at the rate we're going," he explains in the new film People Who Do Noise (independent DVD; \$15.99). "There'll be a lot of death and lawlessness, but somehow just fantasizing about it in art... I just love it."

As filmmaker Adam Cornelius interviews more of the scene's noisemaking participants, it turns out and the onomatopoeic Sisprum

that the "four horsemen" theme isn't music doesn't work anymore," offers James Squeaky (a.k.a. Argumentix). "It's too orderly. So people need something that's directly tackling that issue."

People Who Do Noise doesn't tackle issues as grand as end times, but it does take a decidedly back-alley view of what lurks beneath the city's idyllic landscape. Though there's a somewhat predictable trajectory to the film-artists like God. Kitty Midwife.

Vish are given a few minutes to wax philosophical on why they make noise emotion and that impending doom-pop (and a few minutes to throw down their hands. screeching skills on stage)-it uncovers the unusual aesthetics and stories behind these projects, from the genesis of Argumentix's existence (which came about first in a dream) to Yellow Swans' Pete Swanson and Gabriel Mindell arguing over the restrictions of signal

> Most interesting are interviews with skronk pioneers Smegma, who provide whatever's happening." Derek Grey context for the city's venerable noise scene, linking it back to the late '70s but connecting it with the still-going DIY

community that's been forged around cheap housing and creative minds and

"Portland is full of people who are really actively doing things," says Redglaer's Bob Bellerue, echoing the Smegma members' sentiments. And even when Bellerue talks about noise, he inevitably speaks to Portland's community vibe. "It's more about texture and energetic states, and really just being extremely present with



**PREFIX** Words Allura Dannon

## Friends of Friends of Friends

All the DIY-punk dancestarters you need to know.





Weirdo pomp-and-circumstance pop with the airy, '60s edge of Ariel Pink and the progdisco leanings of MGMT. Rearrangerologyistics is out now on Lucky Madison.

## **Dirty Mittens**

Driven by Chelsea Morrissey's unmistakable trill and her lyrics about awkward times, this band manages a summery, light sound despite a rather prominent horn section. Their new EP, Pinky Swear, was produced by Double Dutch's Dhani Rosa.

## Boy Gorilla Records

Boy Gorilla Records was started in April 2006 by Devin Gallagher to release music from assorted BFFs he went to high school with CD-Rs, and other collaborative small-batch audio experiments, mostly made by bands whose members can't drink legally.

Creepy party jams, acoustic experiments, and the seedlings of **Double Dutch** some very gripping confessional folk-pop characterize Ghosties, Devin from Boy Gorilla's solo

Many layers of guitar, bass, and trumpet over tight rhythms and odd, off-key vocals are the signatures of this young, yet musically mature, jam squad.

## Eskimo & Sons

A quirky, multi-layered, rhythmic that alternates between freaky

in Salem. It releases home tapes, indie-folk hullabaloo complete with tuba and violin, and led by the sweet yodeling of Danielle Sullivan (who dates Kyle Morton of Typhoon). As of September 6, the band has stopped playing shows, so too bad for you.

Dhani Rosa and Jordan Bagnall of Eskimo & Sons play in Double Dutch, a clever amalgamation of electronics, shuffling drums, campfire sing-alongs, and Bagnall's girlish voice and violin playing. Their debut, Gungle Dungn, is out now on Bang Back.

## Breakfast Mountain

As Breakfast Mountain, Dhani Doubledutch and Devin Ghosties make psychedelic 8-bit crunk

dance jams and kooky hip-hop, as on the Kriss Kross-sampling "Kewl Got Any NOODS."

#### Southern Belle

Funny, honest, keyboard-driven pop from four under-21s with a cool sense of rhythm. Hurry Up and Thrill Me, their debut, is out

## **Guidance Counselor**

If I Am the World Trade Center was one person, and had a creepier (well... guidance counselor-esque) vibe, then it might add up to the synth-andpedal-driven electro-pop of this

## Starfucker

Self-conscious and catchy synthdriven pop from a trio that look

like Klaxons' West Coast cousins. Their self-titled debut was just released on Badman Recordings.

As Copy, Marius Libman makes riveting, computerized disco dance that's been favorably compared to Ratatat, Timbaland, and Delia Gonzalez, but also contains a heavy dose of 8-bit trickery and influence from melodic electro outfits (think Clone and Gigolo Records).

#### Strength

Three guys make strutting vocal disco that drips with sex in the style of Rod Stewart's "D'ya Think I'm Sexy" and Rolling Stones' "Miss You "









It's no secret that Portland is big on community, and each year, the city's respective communities host events that sprawl across town, encompassing all aspects of art and culture. Here are a few of our favorites. Derek Grey



GUIDANCE COUNSELOR AT PDX POP NOW! PHOTO BY JASON QUIGLEY

## Musicfest NW

When North by Northwest closed up The Portland Institute for Contemporary performers from all over; this "SXSW than-conventional musical pairings. of Portland" takes place over four days each September at more than 20 venues around town.

Who's there: Mogwai, Fuck Buttons, Orchestra. Old 97's, M. Ward, Deerhunter, The pica.org Cool Kids, Battles,

musicfestnw.con

## Time-Based Art Festival

Who's there: Video artists Deelay Ceelay, dancer Anna Halprin, Antony and The Who's there: Dave Eggers, Harry Johnsons with the Portland Symphony Shearer, Adrian Tomine.

## Wordstock

Wordstock may have started as a simple Now in its fifth year, PDX Pop Now! is the shop in 2000, Portland was left without Art (PICA) presents the Time-Based Art book fair, but it's grown to become place to check out Portland's indigenous a major music fest. Willamette Week, festival, or TBA. A survey of Portland's one of the Northwest's top literary musical talent (though it's been known the local alt-weekly, quickly picked contemporary art scene, TBA features events. Wordstock is centered around to host the occasional out-of-town guest up the slack, partnering with local everything from dance presentations, a sprawling four-day reading series as well). Held both indoors and outdoors organizations to launch Musicfest NW. audio-visual performances, and virtual each November, but they also hold at local venue Rotture in July, PDX Pop Now eight years old, the fest has grown art installations, to film screenings, special events throughout the year. The Now! has also branched out to produce from a locals-only gathering to include salons, and discussions, all with less- best one? The Night of Literary Feasts, its own scene-surveying compilation where fans invite their favorite authors disc (read our review on page 83). to dinner in their homes.

But the finest feature of this three-day festival is that it's free and welcomes fans of all ages.

Who's there: Panther, Starfucker, Atole, Grouper.

## 10 Worst Things About Portland

All the things you've heard about Crapscadia are true! BJ "Bitter" Bastard gets depressed just thinking about



#### The weather

The "artist types" will tell you it's good for their creativity but try waking up for the 100th day in a row to bleak skies and to "The City That Works." Okay, we a light, annoying drizzle and see if you

#### Depression session

If you had SAD and were broke you'd be depressed too. But the culture doesn't help. There are the saddest commercials for clinical trials on the radio and even places have names like Failing Street and Secretly spendy Unthank Park.

#### Local radio

You can't even find a classic rock station Portland does match peoples' paltry to listen to on local radio, and the "urban" salaries. Restaurant meals are on par, station only plays six songs (instead of the usual 10 in big markets), three of which are Miley Cyrus-type pop joints. Community broadcast station KBOO can't save you, and chances are none of your friends' cars here have CD players.

## City slogan

The government officially changed the city nickname from "The City of Roses" didn't even see one rose growing the don't get all Elliott Smith up in this biatch. entire time we were there, but the latter is just laughable. Do you notice all those kids hanging out in coffee places all day because they work one day a week at a record store? No sirs, Portland most definitely does not "work."

"Spendy" is PDX slang for "costly" or "expensive." Cascadians say it a lot, probably because the cost of things in price-wise, with San Francisco and the stuff in the fancy food markets is just ludicrous. \$7 for a basket of blueberries?

#### Junkies suck

Is it any wonder that Gus Van Sant made My Own Private Idaho and Drugstore Cowboy after he moved to Portland?

There are so many parks here full of heroin-loaded former hipsters skiving off Food Not Bombs handouts and lurching around like zombies. Oh yeah, they like to steal stuff, too.

## Don't techno for an answer

Aside from raves, the electronic music landscape has always been kind of poopy in the Northwest. Techno shows (especially experimental stuff) are poorly attended, and local acts like Let's Go Outside, Copy, and Strategy are underappreciated compared to the latest art-punk phenoms or DJs playing Justice tracks.

## Everyone is white

This town is 78% white, and the remaining Vietnamese, Ethiopian, and Latin communities are so far out on the numbered avenues that they might as well be in a different city. This also explains the pathetic, collegiate honky pathos that sometimes lays like a wet Kleenex over Portland. Sometimes you

look around and feel like you're in a scene from a sci-fi movie...or Reality

## The "scene"

The "scene" in Portland is soo small. No matter how positive everyone makes it seem, it is rife with guttersniping and ill will-everyone has stolen someone else's gig, girlfriend, or idea for that super-crazy art-folk band. If you move here, you will know everyone in a week, and probably hate them in a month.

## Crafty stuff

You know a lot of that horrible stuff they sell at indie craft fairs and on Etsy? Handknit arm warmers and felt iPod cozies with whale appliqués-generally the kind of stuff you should not own if you're over eight years old? Well, Portland is the granddaddy when it comes to people trying to make a living off popsicle sticks, yarn, and a hot-glue gun.

# Spin Cycle

↓ ↓ ↓ ↓ ↓ ↓ 88BoaDrum at L<sub>1</sub>A<sub>1</sub>'s La Brea Tar Pits, photo by Zack Hawthorne

## Soon Enough...

Howie B. vs. Casino Royale's Not in the Face (Fabric), RTX's JJ Got Live RaTX (Drag City), MSTRKRFT's yetto-be-titled new one (Dim Mak), Lambchop's OH (Ohio) (Merge), Missy Elliott's Block Party (Atlantic), Annie's Don't Stop (Island), and Marnie Stern's This Is It... That Is That (Kill Rock Stars) arrive in stores soon.



PromArt, a Canadian government-funded program to assist the country's indie artists touring abroad, has been slashed. The band everyone's laying the blame on: the offensiveto-some Holy Fuck.

Tar Pits. Three hours earlier, at 8:08 PM EST, Gang Gang Dance held down the East Coast equivalent at the Williamsburg waterfront.

sponsor of the events.

Gamall Awad celebrated three years of their have a new project called Nadastrom, and Demon Days party in September at Cielo. recently signed to Switch's Dubsided imprint. Hotontheheels of 77BoaDrum was 88BoaDrum, This month Craig and Rhythm and Sound Boredoms' 88-drummer, 88-minute-long cofounder Moritz Von Oswald go hi-fi with extravaganza held 8-8-08 at L.A.'s La Brea Les Siècles orchestra at the Cité de la Musique

July after the city's Department of Buildings Clinic, Orange Juice all appear.

Weird fact: Nike Sportswear was the main condemned it. It's uncertain whether or not the club will reopen.

Carl Craig and Backspin Promotions publicist Baltimore DJs Dave Nada and Matt Nordstrom

Picking up the Silver Bear award for "Best Music in a Film" at the Berlin Film Festival is the soundtrack to British indie flick Hallam Foe, comprised entirely of artists from Domino Brooklyn club Studio B was shut down in Records. Sons & Daughters, Junior Boys,



## MUTEK MX

Later this month, the experimental techno world's glitterati will again descend on Mexico City's Distrito Federal for the fourth installment of MUTEK MX. Check XLR8R.com for reports as we set up shop from October 23 to 26, and take in performances by Alva Noto, Byetone, Deadbeat, Eltono, Frank Bretschneider, Guillaume and The Coutu Dumonts, Isolee, Jimmy Edgar, Mathias Kaden, Original Hamster vs. Nego Mocambique, Pfadfinderei, Signal, Shout! Feat. Chloé and Krikor, Wighnomy Brothers, and more. And hit up mutek.com.mx for all the details.

they signed in winter 2006. The Arcade Fire next week. record should be out in 2009.

The Rub's Cosmo Baker is currently on the road with rapper Redman as his tour DJ.

Sometimes called "Portland's best The Stooges had their equipment Art-punk-turned-death-disco outfit band," elusive duo Nice Nice are stolen after a show in Montreal in close to finishing their full-length August. So call the cops if a Quebecois in Portland in July. According to debut for Warp Records, with whom version of Iggy turns up opening for erstwhile member Johnny Jewel,

> Last month, London club Fabric opened a sister location, matter, a multi-purpose venue that can house 2,600 over three floors. The big draw? Eighty bass-blasting transducers slated to play this year's Amsterdam under the dancefloor.

**Chromatics** played their last show the band will resurrect itself with a new name when their LP is released

Richie Hawtin, Henrik Schwarz, Alexander Robotnick, and more are Dance Event at the end of the month



## MIPOTIC PERTLAND

## **Mixtape** by Brian Foote of Nudge and Atlas Sound

#### 1. Chromatics "Mask"

The thought of Chromatics rev3.0 literally keeps me up at night. Practically perfect.

#### 2. Hedford Vachal "Alan vs. Gary"

Oh sure, PDX emerges as a totally clued-in hotbed of slow space-dance AFTER I move away. Go check the shelves at Platinum-you will crap your cosmic self. Great track, dudes.

#### 3. Panther "Diamonds, Violence (e\*rock remix)"

PDX Renaissance man jumps up a cut by tribal soul. men Panther. Fun fact: two out of three solo Portland "performers" have aped their spazzy steps directly from Charlie Salas-Humara's stage persona.

#### 4. Strategy "Unconventional Wisdom"

...Or pick any one of the five tunes/remixes homeboy has coming out in any given month. Perpetually stoked to have Stumptown's most prolific funk robot on the team

## 5. Nice Nice "On and On (and On)"

Total burner from this juggernaut duo's forthcoming Warp debut. Got a sneak peek of this on my most recent visit to the Northwest

## 6 Valet "Kehaar"

Yes, I play in her band sometimes. That doesn't stop the out-blues from melting my face.

## 7. Moodring "Darla"

Voodoo pop from Rollerball alumni. Goth done good.

## 8. Grouper "Heavy Water/I'd Rather Be Sleeping" I cry every other time I hear this tune. It's like if Flying Saucer Attack was the saddest girl on earth.

## 9. Paint and Copter "Times New Roman"

Wide-angle dirge with enough hooks to keep you paying attention from space-rock illuminati Andy Brown's latest project.

## 10. Yellow Swans "Reintegration"

Swim in the gorgeous scrape of the, er, swan song of these freshly defunct noise champs.

A forthcoming Nudge EP and LP are expected this fall on Audraglint and Krankv. myspace.com/nudgetheband

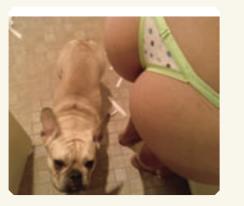
## XLR8R's Current 10 on Blast

Shed Shedding the Past (Osgut Ton) Ragga Twins Ragga Twins Step Out (Soul Jazz) Vivian Girls *S/T* (In the Red)

Paavoharju Laulu Laakson Kukista (Fonal)

The Sound of Animals Fighting *The Ocean and the Sun* (Epitaph) John Cale & Terry Riley *Church of Anthrax* (Wounded Bird) Brendan Canning Something for All of Us... (Arts & Crafts) Lykke Li Youth Novels (LL Recordings) Benoit Pioulard *Temper* (Kranky) Various *The First Chapters* (XL Recordings)





:D Phone Pix! From Jesse Tittsworth

Who's the dog-the one in the pic or the one taking it? What can I say? I'm a "pet" man and (despite the last name) an ass man.

Tittsworth's Twelve Steps is out now on Plant Music, tittsworth.com



Strategy

Swors, WZI Hearts.

Nudge AM/PM

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Dramatics CD

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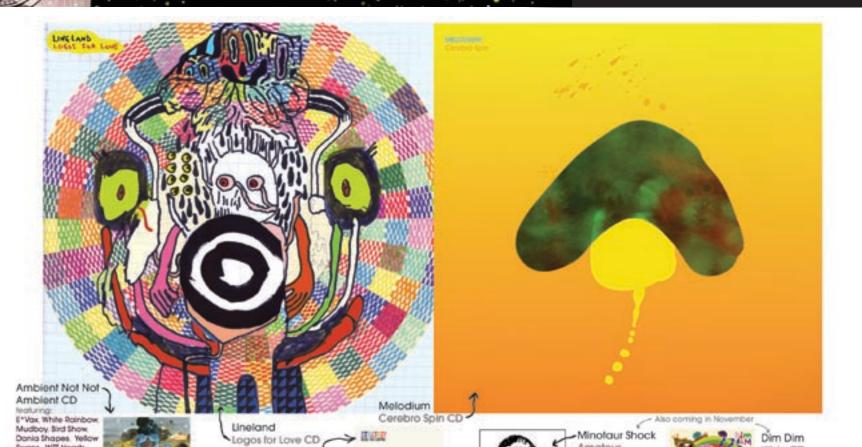
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# **ALBUM REVIEWS**

10/08

## PDX POP NOW!

PDX Pop Now/US/CD

## THE SHAKY HANDS

Lunglight

Kill Rock Stars-Holocene/US/CD

## **MUSÉE MÉCANIQUE**

Hold This Ghost

Frog Stand Records/US/CD

## **PARENTHETICAL GIRLS**

**Entanglements** 

Tomlab/GER/CD





IN PORTLAND, THE
LOCAL SOUND IS
DEFINED BY ITS
RESISTANCE TO
HAVE ONE.

utside of Portland, the city's indie-rock scene gets most of the press love. But the city's music fans know there's plenty more on offer here. For all the attempts to create a singular Portland sound, the city's musical signature is mostly a lack of one.

Take PDX Pop Now! Best known as a free, all-ages, non-profit summer music festival, PPN also puts out an annual two-disc compilation, a slice of the city's many scenes. Yes, the comp weights toward indie-this year's offering features tracks from soul punkers New Bloods, electronic spazster Yacht, critical darlings Blitzen Trapper, and electro-acoustic pop duo Talkdemonic-but makes space for other genres. For 2008, Copacrescent, Braille, Sandpeople, and Living Proof (with soul singer Liv Warfield) all showcased hiphop, a style that doesn't always get much cred in Portland. Hurricane Katrina evacuee Devin Phillips, now a Portlander, shows off the sax playing that made him the poster boy (literally) for the Portland Jazz Festival in 2007. Folk (Horse Feathers, Heather Broderick with the Portland Cello Project) and global lounge retro-chic (Pink Martini) show up as well. The PDX Pop Now! comp has become influential in Portland, where PPN organizers have proven themselves by tapping both big names as well as next big things for their festivals and compilations.

Having said that, yes, there is a lot of indie rock in PDX, a city that prides itself on an anti-corporate, DIY aesthetic (even if it is lousy with Starbuckses). The jangly indie rock of The Shaky Hands got enough attention in 2007 to win them the coveted title of Best New Band from alt-weekly *Willamette Week*; their debut album was a sunny, happy affair. Now they've signed to the newly-relocated-to-Portland

Kill Rock Stars label. The songs on the band's sophomore LP are as loosely constructed as ever, but there's more darkness here. The crashing "No Say" is as aware of human shortcomings as anything by Bob Dylan (a clear inspiration for the band), and "Love All of" stands out for its lovely sparseness. There's a more mature sound on this album, with less of the insularity that Portland can sometimes breed in its artists.

Musée Mécanique's *Hold This Ghost* is the band's first full-length, but it shows another strength of the Portland music world: Its artists love collaboration. *Hold This Ghost* includes contributions from wintry folk singer Laura Gibson, cellist Douglas Jenkins, and John Adam Weinland Shearer of folk-rock band Weinland, among others. The result is a layered, delicate take on folk, meticulously arranged with an ear for atmosphere and texture, with surprises unfolding every moment. There's an eerie, melancholy sense of memory underlying these songs, even if pinning those memories down through the gauzy ebbs and tides is impossible. Electronic and acoustic sounds blend smoothly as a dream, with that same intangible sense of meaning.

More theatrical are Parenthetical Girls, with what they call an orchestral song cycle–not a bad description, either, of the lush arrangements and emotion-soaked vocals on their latest, *Entanglements*. The album is saturated with sound, with whiffs of Van Dyke Parks- and Patrick Wolf-style songwriting. The narrative threading all these songs together feels a little musical theater-ish, sometimes bordering on overwrought, sometimes endearing, but never lacking in ambition. Much like Portland itself. *Luciana Lopez* 

83 H

## **KOUSHIK**

## Out My Window

Stones Throw/US/CD

On his proper debut, vocalist/producer Koushik crafts tunes that are beyond airy. Inspired heavily by '60s psych vibes, the Vermont-based multi-talent sings in an ethereal lull and produces with a gentle hand. His penchant for trippiness can sometimes lead him to steer too close to a sleepy state, like on the minimalist number "Ifoundu." But Koushik's hypnotic sounds are more often funky enough to tap your foot along to. The intricate and dream-like groove of "Be With" is beautiful, with the string samples and all the carefully executed details weaving in and out of the downtempo drums. And as a testament to his versatility, Koushik showcases his hip-hop influences on the minute-long instrumentals placed sparingly throughout the album-most impressively on the flute-laced "Forest Loop." With his first long-player, Koushik proves to have found his comfort zone among all the airiness while also allowing room for growth. *Max Herman* 



# PHOTO BY TIM SACCENTI

## **YO MAJESTY**

Futuristically Speaking...Never Be Afraid

Domino/UK/CD

Dirty South dyke club rap, what? Futuristically Speaking...Never Be Afraid, the debut LP from Yo Majesty, is all over the place. While there's plenty of the clubby electro beats and Sapphic sex raps the Florida group have become known for, there's also comedic '80s boogie ("Leather Jacket") and a guitar-laced album opener ("Fucked Up"), which comes across like a Domino-influenced attempt to punk up their act for the label's indie-rocker audience. The stylistic gumbo, while odd to say the least, is probably more endearing than 14 different versions of their early single, "Club Action" (the only previously released track included here), would have been. Prior to hearing Futuristically it was hard to imagine Yo Majesty as anything more than a singles group, so the fact that they've kinda sorta pulled off an LP is impressive in itself. Jesse Serwer

#### ANAT BEN-DAVID

#### VIRTUAL LEISURE

Chicks on Speed/GER/CD

Creating an empty pop record to critique pop's emptiness can be clever at best but embarrassingly pretentious at worst. Chicks on Speed conspirator and "popagandist" Anat Ben-David often trips into the latter on Virtual Leisure. She yearns for state repression amid tacky synths on "Russia," and she makes the quotation marks around "dance music" scream on the charmingly shallow "We're Having Some Good Time." To her credit, she always keeps herself unpredictable, jumping from gentle ballads ("Ikea") to tweaker electro ("Robot Kid"). But it's difficult to understand exactly what Ben-David is trying to say about pop music here, since she over-indulges in its curdled schmaltz-the true curse of irony. Cameron Macdonald

## **BENOIT PIOULARD**

TEMPER

Kranky/US/CD

On *Temper*, the impressively young instrumentalist also known as Thomas Meluch focuses his craft but blurs his attack. On his breakthrough 2006 debut, *Precis*, Meluch created a graceful hybrid sound, splitting the record between the even-toned folk vocals of Kings of Convenience and the galaxyrush of Stars of the Lid. *Temper* is a softer-delineated affair, with more fluidly shifting mood suggestions than discrete genre exercises. "Modele d'Eclat" is an excellent case in point, a space hymn coasting on reverent harmonium waves that effectively dissolves the boundaries between ambient and electrofolk until we can't imagine they were ever separated. *Anna Balkrishna* 

## **BLITZEN TRAPPER**

FURR

Sub Pop/US/CD

Not one minute into this Portland experimental rock quintet's fourth album, and first for the chameleonic Sub Pop, is a guitar solo that would do Lynyrd Skynyrd proud. On *Furr*, the celestial, electronic embellishments noticed in Blitzen Trapper's previous work are mostly buried beneath the power chords, flutes, nature sounds, harmonicas, rickety old pianos, and whatever else Blitzen is banging it out on. Lead member Eric Earley proudly waves his Northwest freak flag as a producer, but as a lyricist he succeeds beyond most in indie rock. He becomes a storyteller, describing the whispering wind and the howling of wolves by moon- or firelight. *Rachel Shimp* 

## **BUMPY KNUCKLES**

#### CRAZY LIKE A FOX

Fat Beats/US/CD

Fourteen years overdue, *Crazy Like a Foxxx* is newfound nostalgia for hardcore hip-hop purists. Shelved by MCA in 1994, what would have been the second full-length for Freddie Foxxx (a.k.a. Bumpy Knuckles) showcases his abrasive irreverence for MCs of the wack variety. Despite what Rakim is rumored to have said about Foxxx, the dude is ferocious. He manhandles the drum kicks and jeep bass provided by DITC producers Showbiz, Lord Finesse, and Buckwild. Written with his imprisoned friends in mind, *Crazy* also features self-empowering cuts "Amen" and "So Tough." Sounding off from the Rotten Apple's core, Foxxx's time capsule also features legends Kool G Rap and a hungry young 2Pac at their rawest. *Zoneil Mahara*j



#### MORGAN GEIST

**DOUBLE NIGHT TIME** 

Environ/US/CD

When he's not busy running his own Environ label and pursuing electro-soul experiments as one-half of Metro Area, Morgan Geist produces the kind of ultrasleek, '80s-inspired synth-pop that's bubblier than pink champagne and brighter than a pair of pastel-colored legwarmers. Many of the tracks in this set will be familiar to fans of his various EPs and 12s, as will the serenely melancholy vocals of Junior Boys' Jeremy Greenspan, who graces five of the album's nine tracks. Prettily programmed confections of old, like "Lullaby" and "Most of All," still sound fresh, while new tracks like "The Shore" and "City of Smoke and Flame" add just the right amount of postmodern sleaze to Geist's neon-bright palette of retro synths and caffeinated beats. Andy Hermann

## HIGH PLACES

HIGH PLACES

Thrill Jockey/US/CD

Following the much-feted singles compilation 03/07-09/07, Rob Barber and Mary Pearson offer *High Places*, their first proper full-length for Thrill Jockey. Known for its playful innocence and everything-but-the-kitchen-sink audio collages, the duo further explores those elements across 10 beat-heavy tracks. Both Barber's production and Pearson's vocals reveal new sophistication, showcased on the wobbly, sun-baked "Golden" and the lightheaded tribal number "Gold Coin." Though more focused than previous recordings, the album retains a natural, upbeat spontaneity that imbues a feeling of childlike awe into songs such as "Papaya Year" and "A Field Guide." The real stunner, though, is closer "From Stardust to Sentience"-all ricocheting pinball beats and wistful emotions, it's a powerful reminder of youth's fleeting purity. *Joe Colly* 

## SHAWN JACKSON

IRST OF P

Tres/US/CD

Shawn Jackson proves to be one of the freshest MCs on the left coast, finding a balance of sounds on his debut *First of All....* He rips the percussive, piano-driven opener "How Ya'll Feel??" to shreds before chilling down on the title track. The smooth vocalist displays confidence and swagger on head-nodders "Soopafly" and "Fix Ya Face." You can tell he was inspired by the old school but doesn't get stuck in nostalgia. Instead, the forward-thinking Jackson is ready for mass appeal, best exemplified on lead single "Feelin' Jack." Guest shots from Guilty Simpson,

Comel of Time Machine, and beats from Mekalek, Giant Panda's Newman, and others help make this one of the better albums of '08. Zoneil Maharaj

## **KASAI ALLSTARS**

KASAI ALLSTARS

Crammed/BEL/CD

When Kinshasa-based Konono N°1 took the world by surprise with their distorted *likembe*-fueled African roots music, a sonic evolution that was going on for 30 years in the Congo took flight. The Kasai Allstars are comprised of 25 revolving members from five different, and often conflicting, ethnic groups. They too harness the ethereal and hypnotizing effects of the repetitive tones of thumb pianos, as well as fuzzy guitars blasted through cheap amplifiers and a host of percussive instruments. This album, the third in the *Congotronics* series, is mesmerizing, and when this music is coupled with male and female call-and-response chanting, the seeming monotony of each rhythm becomes compelling for its ceremonial intent as community-based ritual music. *Derek Beres* 

#### MENAHAN STREET BAND

MAKE THE ROAD BY WALKING

Dunham/US/CD

With Make the Road by Walking, Daptone's extended family chalks up yet another impressive retrocoated long-player-where do they find the time for all these side-projects? As with previous releases by the collective, the fidelity is high. Most of the all-instrumental tracks waver between Motownish and Stax/Volt-esque flavor; the mood is very "Soulsville"-era Isaac Hayes-meets-The Funk Brothers. Crisp, tight ensemble playing defines tracks like "Tired of Fighting" and "The Contender." It's enough to make you pull out the hip-huggers and do the watusi. If you're a groovy guy or gal, or a fan of all things Dap, this is a must-have. Eric K. Arnold

## MURS

MURS FOR PRESIDENT

Renrise/HS/CD

One of the West Coast's best respected indie MCs, Murs delivers on his first commercial hip-hop album. Musically, Murs for President's radio-friendly production moves smoothly through several different accessible sounds, from catchy and bouncy vibes ('Road Is My Religion'') to a clear homage to Native Tongue stylings (check the jazz-tipped riffs on the cerebral, politically charged "Science"). As always, it's Murs' nimble lyrical prowess that surges to the forefront: Expect his usual doses of cutting social commentary and humor, which go lockstep together as surefootedly as his razor-sharp flow.

Check the hilarious "Looking Fly," which satirizes one of today's celebrity norms-the unseemly quest for fame and its accompanying ugliness. At your service, Mr. President. *Janet Tzou* 

## SHED

SHEDDING THE PAST

Ostgut Ton/GER/CD

Just like his album title's awful pun suggests, Shed desires to set forth techno that retains the "purity" and energy of the music's past without presenting a nostalgia trip. Our avatar often fails that lofty goal but he still produces decent rhythms to fade into any desktop DJ's minimal techno mix. "Boose-Sweep" skids to an agile groove of shoe-brushing hi-hats, and "That Beats Everything!" (whose title probably reads better in German) stomps at a Red Army parade pace. More ambient tracks are needed since our man has a sharp ear for vivid, gaseous synth textures on "Slow Motion Replay," which is a fine relief from the fireside yuppie-pop of "Estrange." Cameron Macdonald

## SUGAR MINOTT

DANCEHALL SHOWCASE VOLUME 2

Wackies/GER/CD

Sugar Minott was at his apex during the mid-1980s ruba-dub reggae era. A gifted roots and lovers-rock stylist, he brought "niceness" to the emerging dancehall milieu with both serious and celebratory music. This set features vocal and dub versions side by side, opening with "Informer," a timeless lament about neighborhood snitches. Its flabby bass riffs, cracking drum hits, and delay-enhanced mixing temper the tune's scornful mood. "So We Love It" praises a soundsystem dance's social atmosphere while "Dread A Mi Idren" defends Rasta friends over a melodic and slowly skanking groove. With current dancehall hyping mostly materialism and sex, this set provides a pleasurable flashback. *Tomas Palermo* 

## THE IMPS BRING OUT THE IMPS

Mule Electronic/JPN/CD

This strange electro-acoustic enterprise features the talents of Sweden's Minilogue, an electronic duo known for its minimal acid-trance productions, and Australian jazz musicians Ian Chaplin and Phillip Rex. The four recorded a jam session over a two-week period, mixed the live results in the studio and came up with much more than the sum of its parts. On "Almost Live But Definitely Plugged" you hear treated guitar and viola filtered through tape delays, echoes and other effects. The adventurously quirky "Bubble and Squeak" spins atop a dubby techno heartbeat, slows to a crawl then rides into inner space on the back of a digitally tweaked soprano saxophone. Walter Wasacz

## TITTSWORTH TWELVE STEPS

Plant Music/US/CD

Hailing from DC but aesthetically linked to Baltimore, DJ/producer Jesse Tittsworth makes tracks that don't always uphold the grand tradition of that neighboring city's venerated club scene. His debut LP here is an unabashed party record that relies too heavily on humor and guest appearances to hide a dearth of inventive beatmaking. A handful of winning tracks ("911" and "Tear the Club Up 2008") offer clattering percussion and a propulsive, high-energy sound, and "4.21" manages a fair Justice impression, but elsewhere things go downhill fast: Baltimore shout-out "B-Rockin" is sadly just a watered-down retooling of Daft Punk's "Teachers." Joe Colly



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**85 Paris** 84

# COMP REVIEWS

# 10/08



## **XL RECORDINGS:** THE FIRST CHAPTERS

XL Recordings/UK/CD



A COLLECTION OF BREAKBEAT 'ARDCORE CLASSICS ILLUSTRATES THE SAMPLE-HEAVY GENRE'S INFLUENCE.

ike most genres regarded as druggy crap during their heyday, breakbeat 'ardcore was never meant to be taken seriously. Similarly, Richard Russell, the founder of XL Recordings and member of rave act Kicks Like a Mule, probably never expected his bedroom label would become crucial to the U.K.'s musical landscape, either. Yet here we are, more than 15 years later, and this previously marginalized scene of white labels, Hoovers, and pill-munching has proven to be the foundation for a surprisingly notable legacy. As such, *The First Chapters* is XL's attempt to restate that humble history, compiling tracks from previous *Chapter* EP releases into an updated best-of set. With one exception, the selections tend to center around 1992-the year of 'ardcore's peak and the moment that consolidated

It's probably confusing for anyone into XL's current roster as to how the label went from bug-eyed rave tracks to, say, Vampire Weekend and the White Stripes. However, that supposedly drastic leap is what makes The First Chapters so overdue: These tracks, despite their E'd up mania, show that 'ardcore really was homemade pop at its core-not just beat-driven, but equally informed by melody, punk structure, and classic sentimentalism. Like SL2's "On a Ragga Tip," which re-assembles the fractured chorus from Jah Skreechy's "Walk and Skank" into a dancehall sing-a-long, but masks it with layers of rushing piano stabs and double-time breakbeats. Or Awesome 3's "Don't Go," which chops vocals from Candi Staton, Flava Flav, and the Imperial Brothers, transforming their original lines into a bittersweet love song addressed to ecstasy's peak.

Also similar to XL's current lineup are the grab-bag influences that 'ardcore recklessly sampled from. Sampling was a particularly voracious phenomenon in 1992, and tracks like Dance Conspiracy's "Dub War (Chapter One)" didn't even try to hide their sources: Public Enemy, Yellowman, and Wreckx-N-Effect would all be thrown into the same space, set against rave alarms and breakbeats, and still sound like something completely new. (Even in 1992, 'ardcore producers were re- and de-contextualizing shit without even knowing what it meant, making all the self-aware intellectualism surrounding someone like Girl Talk today seem completely silly.) Conversely, you could have a far simpler track, like Liquid's "Sweet Harmony," which blatantly stole the piano line and vocal from Ce Ce Rodger's "Someday," but lavered in so much sub-bass and bomb-scare breakage that it sounded more like a fallout anthem than the deep house it was inspired by.

The compilation's euphoric madness ends with Jonny L's "The Ansaphone," one of many darkcore tracks based around terrorstricken vocals and a twisted mentasm riff. Awesomely appropriate for the compilation's closer, "Ansaphone" is what 'ardcore had become by 1993; paranoid, splintered, and basically spent. When the track's answering machine recording weeps, "It's over forever... You're never gonna see me again," it's one of many recorded eulogies for the scene's rapid burn out.

Of course, in retrospect, forever seems a bit overdramatic. As it turns out, the existence of this compilation, revivals like 'nu-rave,' and XL's current artists-M.I.A., Dizzee Rascal, The Cool Kids-proves that plenty of 'ardcore's original ideals are still in place. And even if 1992 can't be repeated, the documents of that year on The First Chapters still hold their own, not just as pieces of history, but as manic floor-fillers that current producers could learn a thing or two from. Brandon Ivers



## **NOBODY KNOWS ANYTHING: DFA PRESENTS SUPERSOUL**

Two is such an eventful, interactive age. An independence milestone, two is definitely good for reminiscing. And such is the role of this compilation, on which Death From Abroad presents Berlin-based label Supersoul Recordings. With the DFA's James Murphy on record as an Italo, piano house, and electro fan, it stands to reason his sub-label would survey two years' output from label head Xaver Naudascher, Skatebård, Plastique de Réve, Walter Jones, and more. Ensconcing Detroit techno's more recumbent percussion and Chicago's ramping acid in cosmic resin, many winking tracks worry more about gradual base groove than immediately dominating bass. Nearing or exceeding seven minutes, tracks detune and condense. There's a smattering of squelchy cataracts, but this isn't supersaturated big-room stuff. Hints of Nordic New Romanticism's flush, the clarity of LASIK synths, strangulated staccato palpitations, sub-bass caulking, and filmy chords make for some disco-dub gems. Tony Ware

#### 4HERO...MIXING

Sonar Kollektiv/GER/CD

There can be no debating the influence that Dennis "Dego" McFarlane and co-hort Mark "Marc Mac Clair have had on the worlds of drum & bass, broken beat, and nu-jazz as 4Hero. The third installment of Sonar Kollektiv's Mixing series allows Dego to share his own influences, traversing through diverse sounds such as soul (Patrice Rushen's "Message in the Music." complete with soaring chorus and lush strings), hip-hop (J Dilla's "Over the Breaks"), and dub (the haunting "Blood on His Lips" by The Skatalites). It's a fine blend of tunes old and new that won't wear thin Velanche

## **BEATERBLOCKER**

Beaterblocker/UK/CD

Last year, a 21-year-old named Ed Godden had a heart attack, and Beaterblocker sees him compiling a set of thank-you tracks dedicated to those who saw him through his recovery. Moreover, it's a pretty diverse sampling of genres and a stone-solid collection of tracks that range from lush, ambient compositions to dancefloor cuts to traditional, guitar-driven songs. Marissa Nadler sings sweet, folk-tinged melodies on "Diamond Heart," while Vladislav Delay conjures minimal noisescapes on "Raamat." Alex Smoke mans the techno end of things, and John Maus delivers a synth-driven, vaguely Cure-sounding track. More-thanworthwhile music for a more-than-worthwhile cause, Reaterblocker's proceeds go towards the ACU and Lamb Ward at London's Homerton Hospital. Jennifer Marston

## **BÔKAN! MUSICS IN THE MARGIN**

Sub Rosa/BEL/CD

Bôkan! is avant-pop philanthropy with a wellconceived twist. Culled from impromptu recording sessions with youths at La Porte Ouverte, a Belgian school specializing in psychosocial rehabilitation, it's a compilation with a concept much more compelling than its sounds. The footage is just as raw as the talent: Single-named kids toy with approaches ranging from unhinged synth adventures (Johnny's "Je Suis Content") and vocal exploration (David's "Hahahaha") to '60s garage rock (Jérémie's "Aïcha"). each executed to wildly varying levels of success. And although their output isn't poised to take over your hi-fi or your brainwayes, their experiment is one worth continuing, if only for those bits of magnetic impression and personality you'd be hard-pressed to find on any rack David Bevan



## CALYPSOUL 70

Strut/US/CD

No one can tell how far the influence of soul, funk, and Afrobeat went in the '70s, but this collection of 20 soul and calypso crossover cuts from the Caribbean is a welcome ear-opener. Biosis Now's politically driven "Independent Bahamas" is a treasure for any Afrobeat fan: ditto Amral's Trinidad Cavaliers Steel Orchestra. which takes the high-pitched pans and dubs them out in a recording feat rarely heard in Trinidadian folk music. Duke's "Freedom in Africa" sounds like a cross between the best of Hugh Masekela and Ken Boothe, while even Cuba jumps in with a classic groove from the inimitable vocal group Los Van Van, Derek Beres

## **DIGITALISM: KITSUNE TABLOID**

Kitsune/FRA/CD

German duo Jens "Jence" Moelle and Ismail "Isi" Tüfekçi have stitched together a gem of a mix CD for France's Kitsune imprint. What renders Tabloid so enjoyable is not just its strapping, dancefloor-tailored mixing, but the surprising appeal of these eclectic yet unabashedly commercial tracks, which yeer seamlessly from commercial rock to tech-house Check The Human League's "The Things That Dreams Are Made Of" for one of the most driving (and keenly lyrically comical) moments on this mix, and Jonzun Crew's utterly nonsensical, funk-steeped joint "Space Cowboy." A strong indicator that you should immediately locate Digitalism's next nearby DJ gig-and bring some recreational substances with you. Janet Tzou

#### **FABRICLIVE 41: SIMIAN MOBILE DISCO**

For SMD's heady Fabriclive installment, the bandturned-DJ sensations provide an education in inspiring electronic music through the decades. While focused on overlooked tunes from more recent times, it starts with '70s Moog maestro Tomita, and even buries a piece by early synth experimenter Raymond Scott among

the modern stuff like Hercules and Love Affair's "Blind" and Hardwax dudes Smith N Hack's "Space Warrior." If it's not old, it sounds like it is: Selections from DFA, Dirtybird, Kompakt, and Environ somehow sound both ancient and futuristic in this context. Like a Gilles Peterson mix for electro fans, it isn't so much for the listener's pleasure as it is to help them understand the friend who made it. Rachel Shimp

#### MACHETE VOX PRESENTS: SNEAK PREVIEW

Machete Vox/US/CD

With the exception of Hieroglyphics, Zion I, and a handful of hyphy acts, Bay Area indie-rap cats have never really got anything to bubble beyond the regional level. Machete Vox. a new San Franciscobased label, might just change that. Full of obscure samples, synths, battle-ready rhymes, and that signature Bay Area slap, Sneak Preview does a good job of building anticipation for what's to come from these MCs and producers. The comp features 13 new cuts and collaborations from S.F. veterans Boac, Conceit, Dnae Beats, and Z-man, with a cameo from Gift of Gab. Heads are sure to turn west after hearing Conceit's hungry "Baby Back Ribs," Z-Man's resolute "Shuddup," and the posse cut "Saturday Again." Zoneil Maharai

## TOTAL 9

Kompakt/GER/2CD

Kompakt's core roster hasn't expanded much recently: Michael Mayer, Wolfgang Voigt, Jonas Bering, Jörg Burger, and DJ Koze still churn out the label's signature hypnotic techno tracks. But rather than sound like a disparate singles collection, Total 9 meshes melodically into one unified and continually satisfying whole. The aforementioned Kompakt vets plus newer artists like Gui Boratto. Scsi-9, and Nightguy contribute 22 glowing and distinctive compositions. Justus Köhncke's emotive, jazzy opener "Thanks For the Add" sits comfortably near Superpitcher's poppy "Say I'm Our Number One" and Thomas Fehlmann's gauzy "With Wings." Elsewhere, Dubshape's euphonic tech-house is complimented by Robert Babicz's peak-hour club beats. An excellent reminder that Kompakt remains a cut above. Tomas Palermo



## **Broken Business** By Peter Nicholson

FUTURE JAZZ AND BUSTED BEATS





lower than molasses in January-Waaay back in 1975 (even I was young that's how the flow of tunes has then), organ player Johnny Hammond been 'round these parts lately. released a killer fusion track titled Fools be slacking, but when the deadline "Fantasy" that's been kicking around looms I get cracking and come up with... crates as obvious as Jamiroguai's (Jav "Faster Than the Sun," Domu's latest mix plopped the song on his LateNightTales for The Sub Ensemble on his own TrebleO mix) Now Juno Records has gotten hold of imprint. The original is a bright and brassy it and, besides a few stabs by Faze Action, vocal outing with a subtle Latin-jazz flair. none other than Marc Mac gets his turn and Domu kicks it into hyperdrive, with with a "Marc Mac Presents the Visioneers" choppy, shuffling kit work, a restrained remix that's a super-solid, broken hip-hop yet fat bassline, and super-catchy piano re-interpretation. It's big-go check.

Been a minute since I shouted out Mr. Speaking of piano, do not sleep on the Scruff but he sure deserves it with the newest from Elizabeth Shepherd for Do tight funk of Kalimba (Ninja Tune). The Right! "Parkdale" is the name of this little title track's strings and sprightly sense is 7" and it's a big, jazzy, soulful tune with a nicely counterbalanced by "Give Up to Get very tasteful alternate take by Nostalgia Up" on the flip, a dirty, low-slung growler 77 on the b-side. Lots of subtle woodwinds full of sleazy, swirled guitars. "You've got and nimble work on the ivories, with to give up/What you don't want/To get Shepherd's honest singing front and what you do"-indeed.

All right, this one's been more on the Since I'm in jazz mode, we'll sidle over jazz/funk dance side of the equation, but to Jazz Chronicles, who seem to have made I'll close things out with some freaky up for their lack of creativity when it came bruk biznis! How about Basement Freaks' to naming themselves with "One for Joe" "Type of Scalp" (Inverse Remix)? It's the b/w "Land" a pair of accomplished dark first track on the Modern Clubber EP1 'n' nasty downtempo joints for Westbury from Vinyl Vibes, and I like the dorky Music/Futuristica. Break Reform's Simon "ahhhhhhh" vocal, the cowbell, and the S. is behind this one (there's a whole album harp. And you know it's got a solid, broken on the way as well) and he does crunchy beat with a rubbery b-line to drive things drums right, with some mournful horns along

and morose acoustic bass. The perfect pairing for "Type of Scalp" That Jazz Chronicles record is one I can comes from something of a bruk superimagine re-edit king Mark E. dropping, and billing-Two Banks of Four remixed by another joint I know is in his bag is **Grace** 4Hero. With all those square roots of Jones' "La Vie en Rose." He's got his own sixteens, you might expect a four-on-theunreleased version (naturally) but you floor beat, but nah, Marc Mac and Dego can track down Casinoboy Toby Tobias' stick to their guns on "Go," a stuttered equally over-the-top-inna-Balearic-stylee stepper rife with burping bass, some take on the Acoustic Boogie EP (Tracky tortured horns, and queasy synths. Nice Bottoms). Woodblocks + French lyrics = way to send 'em staggering into the foggy hotness night!

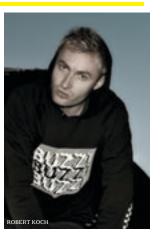


## En Tu Casa By Nick Chacona

HOUSEKEEPING: FROM TECH AND MINIMAL TO DEEP AND TRADITIONAL







hope so..

enlisting Detroit legend Scott Grooves to Larry Heard cast his deep, heady spell. "Coco Brown" percussion, and a hypnotic garage vibe. release with the label. The Mamadu EP workout, with more deep Detroit vibes.

under the tutelage of Bridgeport, CT house don DJ Jus Ed. Novel Sound's premier occasion, this one won't fit the bill. release will be a four-track EP entitled Mind Games, with three tracks from mainstay in Steve Bug's Dessous arsenal Vincent himself, and one from Ed. This is for many years, sees his first release on 21st-century deepness at its finest. The Bug's tech-centric imprint Poker Flat. layered percussion, dubbed-out sounds, "The Phantom Image" is a sparse swath of chest-rumbling bass, and heady grooves acid and beats. Once again, it's the b-side will give all those new jack Berlin house that garners top honors, though. "Fruit dudes a run for their money.

Wink's "Stay Out All Night" gets a few building. Label boss Bug turns in a similar massive reworks from NYC house masters edit of the original, but barely strays off Todd Terry and Harry "Choo Choo" course of the original mix's vibe. Romero. Terry's version is an electro monster, sure to find its way into the the scene with a new twist of fidget-cumbags of many a big-room heavy-hitter. electro madness in the form of Robot Koch Romero's take is a pounder as well, but he Feat. Elle P's Lies & Fever. This package emphasizes the groove, dubs the vocal, and comes with a slew of top-tier remixers works a trippy, playful synth.

to curate the latest chapter in its never- clean, heavy-hitting beats and signature ending Coast to Coast series. It goes fart-bass, Jokers of the Scene deliver an without saving that the prolific Webster almost proto-jungle/hyper-breaks rub. works in plenty of gems. Disc One features Tim Motzer's mix is a deep breaks/dub a host of remixes and edits by Webster affair-themost subtle of the bunch. But the himself and is superb example of the sound money shot here is **Zombie Disco Squad**'s that has kept him popular for over a decade rub: swinging beats, tight production, and a half. Highlights include Webster's growling bassline, catchy vocal hook, and mix of Justin Martin's "Sad Piano" and the the mandatory sonic freak-out. Not for opening mix of Frankie Valentine's

he days are getting shorter, but the "Zumbi" overlayed with the acapella tunes keep getting hotter! Is this from Nick Holder's "America Eats Its the new face of indian summer? We Young." Disc Two is a soulful affair, taking in some of the forgotten gems of U.S. Dutch distribution outfit Clone brings produced/inspired house including tracks the serious heat on their 54th release, from Groove Committee, Pal Joey, and

Liverpool's Toni Lionni returns to is a glorious jam with deep pads, crisp François K's Wavetec for his sophomore The flip, "La Riddem," is a clap-driven drum is cut from the same aquatic dub-tech cloth that Lionni is known for on Mule Levon Vincent, known for his stellar Electronic and Versatile. It's clear that work on More Music, Superfreq, and François himself would rock these tunes Ovum, has launched his own imprint at the his Deep Space night, but if you are looking for a surefire floor-filler for any

Germany's Vincenzo, who's been a Fly" consists of sizzling beats, haunting Speaking of Ovum, label head Josh synths, and a groove that just keeps Sugarcane Recordings is finally back on

to boot. Dubsided's Trevor Loveys goes Bristol's NRK enlists Charles Webster straight for the jugular with his superthose in search of subtlety.





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## **After Silence** By Martin De Leon

THE OUTER ORBITS OF ELECTRONIC MUSIC





folks. Them, and some no-names like out producer Chancha Via Circuito's weirder Thurston Moore, who just earned a gold Latin-American rhythms (cumbia, sonidero star from XLR8R.

Barcelona is where great musicians like out at zzkrecords com trio Extraperlo are popping up. Dreamy '80s melodies (think Orange Juice) and African the best indie-pop band to come out of pop with pillow-soft beats crunch beneath Houston in, probably, ever. The quintet of awesome, atonal, perfect-fitting Spanish 20-somethings has just finished recording vocals. The band's first album, Spanish its first full-length album, a follow-up to a Pantalones (Mushroom Pillow), should be CD-R single release earlier this year. Zahira out later this year.

mental then any EP on Japanese label "Fruit Tea" I luy da kidz! Murder Channel should suffice. Bonkers breakcore/videogame noise/ Autechre- Moore can't still rock with a new duo-and on-speed producers like Ove-Naxx and he does, along with awesome-ass New York Venezuelan breakbeat whiz Cardopusher drummer Ryan Sawyer, who has played with (whose track "Parilla" is on an upcoming great bands like TV on the Radio and Stars 12" split EP with Matt-U) break out the Like Fleas. The spastic, open-source avantgurgling breaks and synths at myspace. duo has been known to even bring in pedal

Growing, the Brooklyn duo that plays to ontologically iam-like at John Zorn's tiny hazy electronic noise with guitars (check club The Stone. Great, great stuff. their brilliant Social Registry EP Lateral) will finally be releasing their new album, All the Way (also on The Social Registry). Kid606, label head Luke's Anger, and, easily Like a lot of noisy, electronic-infused bands, my favorite producer name, Ninja Nuns they'll be opening up for Hot Chip this month from Outta Bass. From Luke's Anger's sped-

best-named label in electronic music, they is dope. Kid606's b-side. "Mavina Dendatta." put out EPs like Otto Von Schirach's 2 Live punishes you with the bpm mayhem that Crew-inspired Dance Like a Hop Otto makes we've come to expect from him Luke proud and sings, "Girl, I'm a hoe," which is pretty creepy; it gets even dirtier on Duran Mattress, who is really Rex Marshall, and Duran Duran's gutter-electro remix. Scoop drops weirdo bedroom synthesizer songs this up on Beatport.

recently and caught a set by XLR8R podcast minimal skittering synths and Casio beats fave Villa Diamante, one of Buenos Aires' ("Pollution") to make brilliant, simple songs, nicest DJs and part of the famed Zizek crew.

atsider Pop is what I really want His new mix CD, Empacho Digital (ZZK), is to call the column this month as full of bastardized pop for Latinos (Plastilina I've dedicated it to up-and-coming Mosh vs. Mike Jones, anyone?), ZZK also put Mexicano) on his "Rodante" 12". Check them

Unsigned darlings Wild Moccasins are Gutierrez sings like a bird dressed up all But, if you prefer something more pretty on Camera Obscura-esque songs like

> That doesn't mean old folks like Thurston steel guitar legend Susan Alcorn and others

LLK label Bonus Round released the EP Blister Pack, which features five tracks from throughout the U.S., so go see them, Now! up. spastic house ("Grizzly Funk") to Nuns' Berlin's Cock Rock Disco is not only the ghettotech that samples kids' shows, this EP

Outside pop is exemplified by Portland's on Heavy Duty (Reluctant Recordings). Like Girl Talk en español? I went to Argentina a drunk Michael Gira, Marshall sings over



## **Bubble Metropolis** By ML Tronik

TECHNO: MINIMAL, BANGING, AND BEYOND







and more recently, their releases, Dustin and Zahn himself

Similarly bangin' is Hawkinson's Session

Blome & Tigerskin, "Jubeliane," is really a the way all of this single's tracks unfold. pleasant surprise for me. This one starts Strictly hotness, and it's for the slightly off as a tribally techno jam session and by adventurous DJs out there, so be on the the third track, "Heather," we're immersed lookout for it. in a world of funky deep techno. Rock this one at any hour

DJ Bone and his Subject Detroit label want to rock you all night and they've unending supply of homb tracks. As the got nearly 10 new releases to prove it. For starters, there's Bone's own Tru Warriors percussion-heavy music. But as is typical EP and Rennie Foster's Good Time Charlie with most Connaisseur releases, each tune EP. Bone is unstoppable; this time around unfolds rather surprisingly. Mutant Clan's he takes it back to Africa and then kills "Kenesai" is lush, melodic, and groovy. the dance with a wicked Detroit chord while Pele's 12-minute-plus excursion, hook, while Foster's offering is much more "Viva Belize." convincingly beckons you to subdued, with an eclectic smattering that faraway land. There's an amazing dub of sample sources to fill the void. It also version of "Kenesai" available but-sorry features a couple of hyped-up remixes by vinyl lovers-it's digital-only. Go get a Aux 88 and Bone. Recommended.

Equally as recommended is "Freeze" b/w "Orca" by Tonka (Great Stuff). This label is usually way too Euro-raye style for me, but this time around they've given me something I can work with, "Freeze" is a party track that literally stops every few

os Angeles' steadily growing techno seconds, kind of like a techno game of Red scene has been impressing me of Light, Green Light. The track builds and late, in particular the Droid crew. builds and at the same time the pauses with their dimly lit warehouse parties only serve to build the tension even more. "Orca" is more straightforward with a Zahn's Analog God EP (Droid Recordings) howling synth lead-presumably a take on is pretty maximal, and comes replete with the sub-aquatic wailing mammals that the some hot re-rubbed versions by Drumcell track is named after. Kind of weird, but solid.

Alex Smoke is solid, too, Smoke, now EP (Muller). I honestly didn't realize this a stalwart on the minimal techno scene, label was still around. This three-track seems to be moving away from the clean. jacker reminds me of the percussive-loop sparse sounds of the genre with his style of techno that was all the rage in latest. "Whirfless" (Vakant). A steady the mid-to-late '90s, except these tracks four-on-the-floor beat pounds away while sport a more up-to-date production a mono-synth line anchors the low-end technique with clever tricks interspersed on the title track, a little reminiscent throughout. I like "Night Train" the most. of Neil Landstrumm's early work minus Sender Records' recent release by the bombast. In fact, this is pretty much

Lastly, it's a new compilation EP from Connaisseur! A Lesson in Drums once again proves this label's seemingly title implies, this compilation features laptop already!



## FIVESIXMEDIA 5 STATES





## **FUTURISTICALLY SPEAKING... NEVER BE AFRAID**

THE DEBUT ALBUM OUT OCTOBER 7<sup>TH</sup> ON CD/LP/DIGITAL

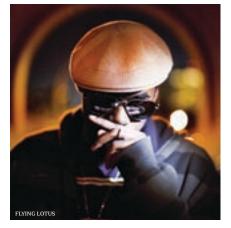
## **AVAILABLE NOW ON 12"/DIGI ONLY:** THE KRYPTONITE PUSSY E.P.

REVIEWS COLUMNS



## Read the Label By Jesse "Orosco" Serwer

HIP-HOP MIXTAPES, WHITE LABELS, AND SHIT





hought grime was dead? Trimski's "Mama Always Told Me" b/w "Hold On contrary. The former Roll Deep Crew project. While the a-side is actually one soldier (whose aliases include Taliban of the less invigorating tracks on their Trim and, my favorite, Trim Trim Cheroo) otherwise impressive self-titled album, has created a masterful amalgamation of the flin finds Blu tackling a track from nervous rhythms and paranoid rhymes John Lennon's Plastic Ono Band album that could help re-invigorate the genre. while speaking to the song's theme of Trim's departure from Roll Deep weighs perseverance. Yoko would be proud. heavily upon his mindset here, but tracks

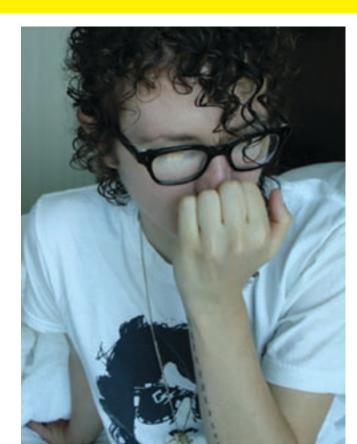
AZ has been one of the lights of the like "Just Do Your Thing" and "The Low- great New York rap drought, consistently Dan" have the urgency and weightiness of dropping heat with little fanfare. His DJ "Dre Day," not lame mixtage diss tracks. Absolut-hosted N4L mixtage is supposed Producer Brain's skittering beat on "The to be a companion of sorts for Nas' recent Low-Dan" is actually the strongest on a album-that-can't-be-named, and, while tape full of tasty nuggets from Radioclit it doesn't stay as consistently on subject and Dusk & Blackdown, among other as Nas' LP, it's a valiant attempt coming lesser-known beatmakers.

needs no introduction but, with his Los on a track called "Nigga Games" that AZ Angeles LP receiving all the attention, really finds his groove, exposing symbolic companion single L.A. EP 1x3 (Warp) has racism in seemingly benign recreational flown somewhat under the radar. The activities like pool ("And another jewel is/ six-track extended-player brings more What I learned about pool is/The color of of FlyLo's hazy, Cali-fied broken-beat the balls symbolizes us all.../We the first on instrumentals, along with a second fix of the earth but we the last to fall"). Definitely Los Angeles' standout "Roberta Flack," some food for thought there. featuring singer Dolly.

Soulfood Vol. 3 (Leaf Out of Their John" (Tres) is the debut single from Blu ■ Book) offers evidence to the and Mainframe's Johnson & Johnson

from a rapper better known for his crime Recent XLR8R cover boy Flying Lotus narratives than his social commentary. It's

When I interviewed Bun B earlier Since dropping the classic "Tried by this year, Big Dick Cheney informed me 12" in 1996, producer Spencer Bellamy that, while he and DJ Premier had never has only sporadically revived his East collaborated, the two were actually long-Flatbush Project moniker, with typically time friends. Just months later, the pair disappointing results. EFB's First Born has finally teamed up, on a single from (Overdue) EP (10/30 Uproar Music) Massachusetts indie rapper Termanology consists primarily of previously released of all places Bun's verse on "How We Bock" tracks but also includes new cut "A Day in (Nature Sounds) is not earth-shattering a Life," featuring rappers Stress and Peter but hearing the H-Town legend flow on Pallis. It's no "Tried by 12," but the gloomy, a typically solid Premo beat is kind of guitar-driven track is the closest Bellamy like eating a satisfying meal on an empty has come to matching his masterpiece. stomach. You waited, and it's good, so why



## **Bass Guest Reviews:**

DJ Bevonda

It's no wonder that DJ Beyonda's tastes are all over the map. Straight outta Memphis, Tennessee, Beyonda brought her southern hospitality to Portland first via Siren's Echo, an all-female hip-hop group that opened for the likes of Wu-Tang Clan and Zion I, then via her mishmash DJ style that mixes punk, funk, rock, and dirty crunk, Now you'll catch her behind the decks, playing with the likes of Diplo, Switch, or Guns n Bombs at places like Holocene and Rotture or spinning 45s with Ian Svenonius at I've Got a Hole in My Soul. She's Beyonda doubt one of Portland's finest selectors. Here's a few of the monsters she's been trying out lately. Derek Grey

## STARFUCKER

## "BURNIN UP" B/W "POP SONG"

Badman/US/7

Prior to their full-length release, this was Starfucker's only release. The Starfucker sound is that of a lonely summer afternoon that you never want to end. And finally, when there's the alwaysdreaded request for Madonna, I've actually got an option that doesn't suck; this cover of Madge's the non hit D.I. Beyonda

#### CAVALIERS UNLIMITED "SOUL VEIN" B/W "THE NASTY"

Mississinni/HS/7

Subtitled "North Portland Music Series Vol. 1," this super-limited 7-inch represents the daunting work of unearthing musical gems from MofoHiFi/UK/12 a particular neighborhood. The first in this series With as much warbly bass as the system can that later led to the genre's demise. DJ Beyonda

## WATER LILLY & ST PLOMB/BRODINSKI JOKERS OF THE SCENE REMIXES

Mental Groove/SWI/12

Jokers of the Scene have been getting a lot of buzz lately. If the two solid remixes they've offered up here to Metal Groove are any indication, it's not for nothing. First the remake of Brodinski's "Bad Runner" gets the fidget flex, while the mix of Water Lilly & St. Plomb's "Shake "Burnin' Up," a sentimental, indie-electro take on a Leg" offers a big electro sound. Seems like these folks have bangers in the bag, with more to come on Fools Gold and Mad Decent-and both have found a worthy home in my dance party crate. D.I Beyonda

## THE YOUNG PUNX

#### "MASH IT UP (SHIR KHAN REMIX)"

is actually from 1969. A gritty one-take recording take, and with no shortage of sirens, Berlin-based of raw funk without the cheesy over-production Shir Khan's "Mash it Up" remix is ready for the club D.I Bevonda

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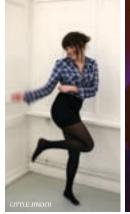


REVIEWS COLUMNS 



## **Basic Needs** By Kid Kameleon

LOW-END NECESSITIES, FROM RAGGA TO DUBSTEP AND BEYOND









n my other not-quite-so-bass- back with Basic Needs regular Clouds oriented life, I study all sorts of "Timekeeper." The Finnish duo's ways in which musicians and fans fanatically nuanced dubstep is as communicate with and about music. engaging as ever, but what really flips I'm particularly interested in how it for me is the remix by L.A.'s Ras G. digital labels can be successful (and The dread truly takes it to another level what success actually means), so it's a (outta space!), flipping the beat around pleasure this month to shout out one into different tempos, essentially of the better digi-labels that happens smashing two tracks into one while to be churning out great bass, breaks, adding echo, extra instruments, and and glitch music. It's Muti Music out enough sci-fi vibes to make Sun Ra of San Francisco, founded by long-time proud. A perfect blend of Flying Lotusman-about-town Dov, and the site is style beats mixed with Rastafarianism putting out a free EP or mini-LP every and Afro-futurism. Check Ras G's past month or so on the net. Lots of great releases on Poo-Bah Records for the stuff from Nanda, Heyoka, and the history lesson, then peep his newly awesomely named III Gates, plus two released Beat Soup Vol. 1 mixtape, and more releases especially worth shouting keep your eyes peeled for *Afrikan Space* out. One is from Calgary's Subvert, who Program out soon, Hit up myspace.com/ manages to make chunky, loping tracks rasg for more hotness. that blend just the right amounts of Gotta give a guick shout to Skull glitch and bassy breaks with nods to Disco's Appleblim and Punch Drunk dancehall and hip-hop on the Dirt Nap main man Peverelist's new label. Apple EP. It's a seemingly can't-miss formula, Pips, with beat pharmacist Brendon but actually there is way more bad stuff Moeller's remix of the duo's "Over Here"

out there than good in this vein, so dropping nicely into that "is it techno Subvert's efforts, which have also been or is it dubstep?" quandary of the featured on Ruttan Recordings as well moment, Also check Trouble & Bass for as on Punch Out, are particularly worth the massive bassline banger from Drop tracking down. The other is a super-fun the Like Thunder EP as well as Bollywood-breaks extravaganza from Mathhead's killer Turn The Music Up EP Great Scott on the Bollvaraph Test EP. (released in conjunction with Palms Out which fits snuggly into the breaks mold Productions). The T&B crew has also but chops up enough beats and vocals to gone and signed five awesome electroappeal to Glitch Mob fans as well. The pop tunes from 20-year-old Stockholm Mesmer remix turns up the juice nicely, resident Little Jinder. The Polyhedron A few months back I mentioned goodness that's sure to bring a smile to Ramp Recordings (home of Zomby, your face in a way that only the Swedes among many others), and now they're can do.



## **Downbeat Diaspora** By Rico Washington

GETTING YOU UP ON THE LATEST IN R&B, FUNK, AND SOUL.





reetings, y'all! 'Tis I, your bearer of After locking the members of Bronx River glad tidings and funky sounds all

Parkway in a makeshift studio in Puerto the hippest trip in town! So follow the pied at Truth & Soul Records present their debut piper of funk and soul and utter ye nary a album, San Sebastian 152. With funk, soul, word! I shall guarantee that these will be the haddest joints you've ever heard!

Strut Records across the pond is doin' cut from one funky-ass stew! it up! Their Nigeria 70 series was so dope folks got tropical chops for days!

a trippy cloud of purple haze, the funk be on your ones-to-watch list for 2008! definitely penetrates Koushik's debut LP, Out My Window (Stones Throw). you're playin' yourself! If you caught her sample-laden "Coolin" for a testament to this summer, you know what I'm talkin' his allegiance to the funk

Records have scored yet another hip-hop definite feast for the ears and the spirit! touchdown! Following Rhymefest's beat Check her latest EP, Eclectica (Episodes in jack of Sharon Jones' "Pick It Up (Lay It Purple) (Sony BMG Canada). in the Cut)" on his Kanve West-produced buzz-cut "Brand New," Jay-Z followed suit by snatching Menahan Street Band's guitarist Asa (pronounced asha) is bound to for his hit "Roc Boys." Menahan Street her folky soul on with a sociopolitical flair unadulterated soul for their debut album debut on Naïve Records. simply called Make the Road by Walking (Dunham/Dantone)

year 'round! I've come to lead you on Rico for eight days straight, the folks over salsa, rumba, and bomba all thrown in for flavor, this slab of wax was most definitely

Tired of standing in the shadows of her that they had to give some love to the funk big sis Beyonce, Solange is attempting a that was cookin' up further west in the brave comeback with a new label and a Caribbean on Calypso 70: Caribbean Soul & dope-ass new sound on the throwback Calypso Crossover 1969-1979. From Cuba soul single "I Decided" (Geffen). Produced and St. Lucia to Trinidad and Tobago, these by The Neptunes, this joint is chockfull of Motown foot stomps, handclaps, and Although this cat seems to live on tambourines! Hands down, Solange should

If you ain't heard of Zaki Ibrahim Check the mellow joint "Be With" and the Brooklyn Hip-Hop Festival performance about! Based in Toronto, her secret recipe Meanwhile, the folks over at Daptone of experimental R&B meets hip-hop is a

A lot of v'all might call her the Nigerian version of India. Arie, but Paris-born singer/ funky single "Make the Road by Walking" blow the lid off this comparison! Asa gets Band ain't losing no ground, packaging on songs like "Jailer" and her single "Fire that same single with nine more cuts of on the Mountain." Check her eponymous

So fare ye well, my funky friends-I trust your time was well spent. I shall soon return with funk to burn and sweet soul so heaven sent!



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## **REVIEWS COLUMNS**

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## RAGLANI OF SIRENS BORN

"Raglani's songs feel like futuristic shoegaze, created by 09.15.08 artificial intelligence in the post-human wilderness." Riverfront Times

## **BODUF SONGS** HOW SHADOWS CHASE THE BALANCE krank120

"Hauntingly beautiful music that is oft mistakenly labeled 'folk.' This is something darker, something much more

sinister..." Mundane Sounds

WINDY & CARL SONGS FOR THE BROKEN HEARTED

"Genre descriptions such as 'ambient guitar soundscape', 'wall of sound' and 'drone' fail miserably to capture the astonishing, magical emotional beauty of their pieces." Cyclic Defrost

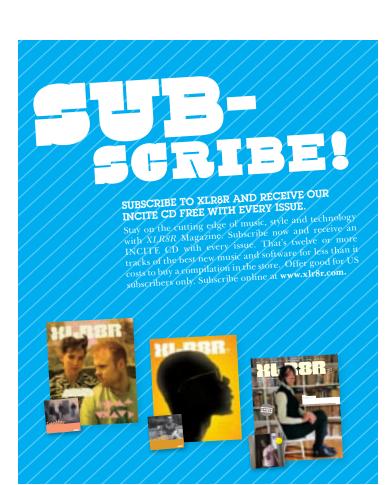
**BENOIT PIOULARD** TEMPER "Pioulard has a masterful hold on pop music with a

10.13.08 subversive intent to darken and beautify its borders. " Filter



CHRISTINA CARTER 10.27 DEERHUNTER 10.31 IONAS REINHARDT 11.10

kranky.net





## **Make Space** By Ross Holland

ODDBALL DANCE, DISCO, POST-PUNK, AND EARTHLY WEIRDNESS.





ure, it's easy to gripe about the

farther than *The DFD Disco Edits* EP from mo space-disco sound. London's Electric Minds label, While DFD.

per usual, only 1100 copies were pressed. burns and burns and burns. jacking, Chicago flavors on the a-side and guitars. Let's goooooooo! dark, cosmic goo on the flip.

For a truly leftfield experience, Japan's Scurrent state of disco edits. Not Mule Musiq label never fails. The *Stocks* only is their prevalence on blogs on *Deck* 12", compiled by KZA, serves up giving electro-house a run for its money, some extra-bizarro cuts-Linda Law's 1978 but the majority of these re-edits are half- cover of "Nights in White Satin," and Chris baked and unnecessary from the get-go & Cosey's 1990 synth-overload "Walking (did you really need to make that GO track Through Heaven"-before settling down 15 minutes long?). But to focus merely on on the flip with John Daly's recent cosmo edits' overabundant mediocrity is to miss chugger "Moye," Its soaring, ambient synth the mark. You can either spend all of your lines and mid-tempo, Balearic rhythms time complaining about Theo Parrish rip- may be the most reserved sounds on the offs or you can simply enjoy Theo Parrish. 12", but they're also the most impressive. Amidst the internet gobbledygook, In a similar vein, don't miss the latest last summer saw a gang of top-notch production from Blackbelt Anderson on edit 12"s (see releases from C.O.M.B.I. U.K. label Claremont56. With "Lørdag," and Soft Rocks), and so far, autumn has Anderson takes yet another step toward been following suit. For evidence, look no complete domination of the druggy, slo-

However, perhaps the strongest tracks "two well known London producers," may of the moment come from two DFA artists wish to keep their identities shrouded. flexing their remix muscles elsewhere. For their love for the clunky, funky stuff is Munich record label Permanent Vacation, in plain sight. "La Poppe," on the a-side, Hercules & Love Affair have streamlined has got it all right-irresistible cowbells, Bostro Pesopeo's overly busy single, "Fall," dubby effects, and vampish cat-and-mouse into a stunning, bubbling, Chicago-house cut. Forget disco, plain and simple, this Following in the footsteps of is dance production at its finest-organic. Lovefingers, Tim Sweeney, and, most lean, and popping. Nearly as astonishing recently Todd Terje, Jacques Renault steps is Holy Ghost!'s rework of They Came up to bat for number six in the RVNG of From the Stars I Saw Them's latest single, the NRDS edit series. Renault doesn't "Moon Song" (thisisnotanexit). With such waste any space on this piece of wax as he optimistic. onward-and-upward vocals takes it from wobbly lazer grooves to more offset by such a locked groove, the track is traditional, horn-fueled soul funk. As always just about to explode, but instead it

so don't sleen Similarly look out for the Lastly while on the nunk-funk tin latest from My Cousin Roy and his always- a special nod goes out to Fernando's impeccable Wurst Edits series. This time fantastic cover of Bauhaus' "Kick in the around Roy passes the reins to NYC- Eye" (Redux). All live instruments, no based DJ Eamon Harkin who delivers with samples-just a big bassline and choppy



## **Oddball Dance Guest Reviews:**

## **Brad Vachal**

It's a safe bet to say that Portland's dance scene would be a much different beast were it not for Brad Vachal's presence. He's been a DJ for nearly 20 years, a buyer at Platinum Records since 1993, and was even an XLR8R correspondent back when we ran "scene" reports. But that's still to say nothing of Vachal's production prowess; his recent team-up with former Dandy Warhols drummer Eric Hedford as Hedford Vachal has yielded a few spacey leftfield tracks for the Tirk label. Catch them on Fridays at The Good Foot, where they might be playing any of the following jams. Ken Taylor

myspace.com/bradvachal

#### **UNKNOWN ARTIST** TRY TO FIND ME VOL. 1

## Golf Channel/US/12

The hottest of NYC labels offers some slow- Summer's gone, but that won't stop Paul Murphy the track along before ending with a Boz Scaggsesque vocal. Brad Vachal

#### **RUNAWAY** "ALBERG 30"

Chinatown/US/12

There's no stopping NY. Sounds tailor-made for the label, with early '90s house influences cast in a driving electronic late-night mold. Label boss Brennan Green gets more organic, with a Latinjazz vibe on the remix. Also look for Runaway adds a bit more melody and boosts the spaciness. 

#### **ICASOL** "ONGOU"

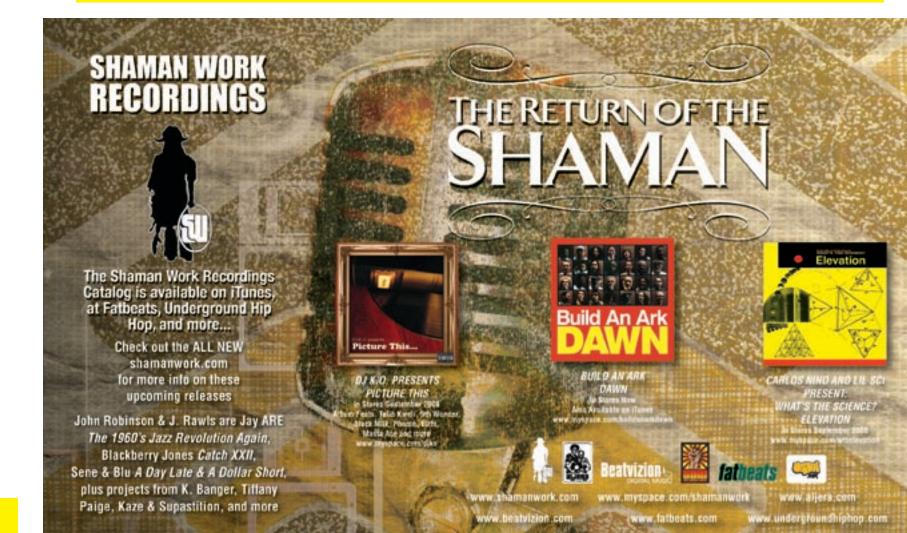
Claremont 56/UK/12

motion action on the a-side ("Make Dance") from releasing sun-drenched loveliness on his with a laidback male vocal that comes on like a Claremont 56 label. It's in no hurry to get where white Isaac Hayes before a ripping-not-ripping it's going, and it's all the better for it, led by a guitar-solo climax. "Sir Mr. Doctor to You" is meandering guitar with mellow, arpeggiated even stronger, upping the tempo and building keys. The Idjut Boys' mix doesn't disappoint with cowbell and congas. Funk keyboards move either, taking it from a Mediterranean beach to a Mediterranean beach inhabited by Martians. Brad Vachal

#### **FREE DISCO** "PSYCHEDELIC SYMMETRY"

Electric Minds/UK/12

The uptempo, percussion-driven, Italo-styled number on the front is sure to move dancefloors. Stevie Kotev shows off his big bottom end on the flip, and ups the psychedelia. "Hippies Can Dance" hippie exchange program. Brad Vachal



REVIEWS COLUMNS



# Lucky 13 By Toph One







in't nothing like my annual Summer Wino Tour to get 4. KID ACNE ROMANCE AIN'T DEAD the blood flowing again. A cross-country train ride Lex/UK/CD Awith a bag of records, my bike, and a powerful thirst Oh, Christ, this might be the best record of the year. My man Lady Base and Trophy Bar in Brooklyn, East Village Radio Cheers, mate. and Nublu in NYC, Jantine B and Soul Touch in Boston, and ending with Afro-Funke, the Custom Sundaze Pool Party, and 5. DJ MUJAVA "TOWNSHIP FUNK" a night with the ever-imbibed Scotty Coats in Los Angeles, I Warp/UK/12 can't think of a better way to spend a few weeks. And, like my

This shit blew up in the cabs of Pretoria, South Africa before hand, my friends.

## 1. THE ONE "OBAMA"

Did this cat from Om Records just flip "Din-Da-Daa" and make a thick, buttery joint dedicated to Barack Obama?! Believe it, for more Parliament-inspired new soul. Barack the vote and

## 2. THE PRESETS "APOCALYPSO"

Modular/LIS/CD 12'

Presets jump back on the dancefloor and aim for the cosmos Koch/US/CD with their latest. "Yippyo-yay" and "My People" will light up From the opening bassline courtesy of Jazzy Jeff, you know the night.

## 3. VARIOUS ARTISTS SNEAK PREVIEW

Machete Vox/US/CD

Helmed by producer extraordinaire Dnae Beats and producer/ rapper Boac, Machete Vox is the next label to seriously jock. 8. INTERROBANG "NEON KISS" With a stable that includes battle-champ Conceit and Hiero vet Z-Man, this shit is on fire!

for beer, baseball, and adventure is just the thing to beat the Ackers kills it from punk rock to booming retro-sounding doldrums. From the Dirty Social crew in Chicago, on out to hip-hop as he raps about acid trips and "tags and fat caps".

man Luscious Beebe, ride the rails with a cocktail firmly in the Warp folks found the 21-year-old DJ on YouTube and signed him in a heartbeat. Drum-heavy electro-funk that sounds like it was made in a prehistoric spaceship. Bad ass.

## 6. JACKSON CONTI SUJINHO

Mochilla/US/CD

Born out of the documentary film Brasilintime, Suiinho is Metal Postcard/US/12 and by all means, pick up his debut album, Superpsychosexy, a collaboration between producer Madlib and legendary Brazilian drummer Mamao Conti from the jazz-fusion group Azymuth. Tracks like "Praca da Republica," "Amazon Stroll," and "Segura esta Onda" beautifully illustrate the brilliance 12. FREDDIE FOXXX CRAZY LIKE A FOXXX

## With a nod to Depeche Mode and Nine Inch Nails, The 7. SKILLZ THE MILLION DOLLAR BACKPACK

you're in for a helluva ride with Virginia's Skillz rocking the hip-hop. mic. "So Far So Good" with Common, the horn-filled sound of "Crazy World," and the summertime vibe of "Be Alright" set the perfect stage for Skillz's take on life.

Kompute/US/MP3

The original version (by Chicago heads DJ SR71 and Matt Nee) is a sort of Italo-disco excursion into the fluffy stratosphere. but check out Garbo's reworking for some serious dancefloor

## 9. THE HOT 8 BRASS BAND HOT 8 REMIXES

Tru Thoughts/UK/CD

New Orleans brass bands fucking rule, especially when they cover Snoop and Marvyn Gaye, and especially when they come with hot-ass remixes courtesy of Lack of Afro. Diesler Unforscene, and Payloy & Mishkin.

## 10. JRK JESSICA COOKE

Wide Hive/US/CD

Call it what you will, but producer and multi-instrumentalist JRK is pushing way beyond his usual jazz breaks and hip-hop beats on his latest for Wide Hive. I hear little whispers of Bowie and hints of Steely Dan at times, and it makes me want to spin a set at my favorite Lower Haight bar, Noc Noc.

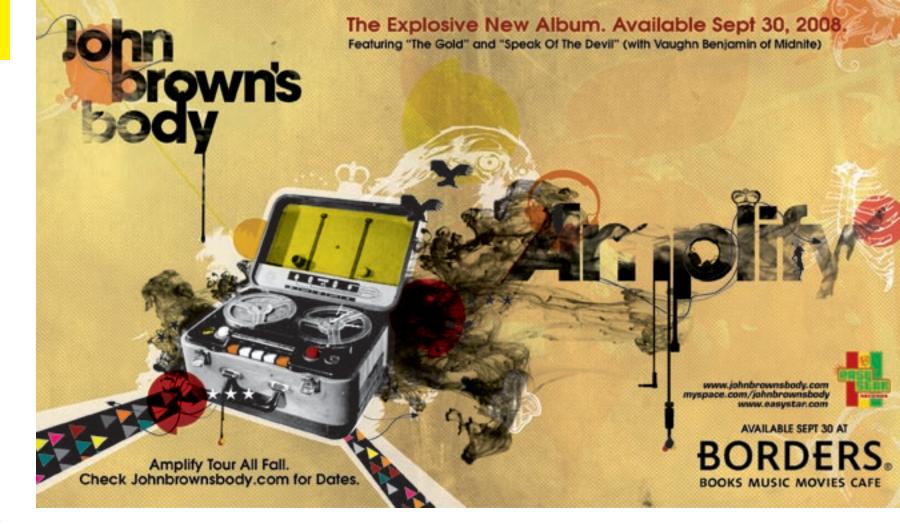
## 11. THE EMERGENCY "FOREVER/ TOO MUCH"

Moody electro/new wave from this Australian duo with a hot remix by Brooklyn's Brother. Bring it on.

Hardcore shit from this larger-than-life Paid in Full/ Gangstarr MC. Even though this album has been shelved since 1994 (?!), with production by D.I.T.C. and tracks like "Step" (featuring Chuck D.) this is a slice of pure golden-era

## **LUCKY 13) CLUB QUEEN K-SWIFT**

Tragically killed in a swimming pool accident in July, this champion of the B-more sound will be sorely missed for her popular radio shows, mixtapes, and party-rocking club sets. Rest in Power, K-Swift. Never forgotten.



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## PRESONUS

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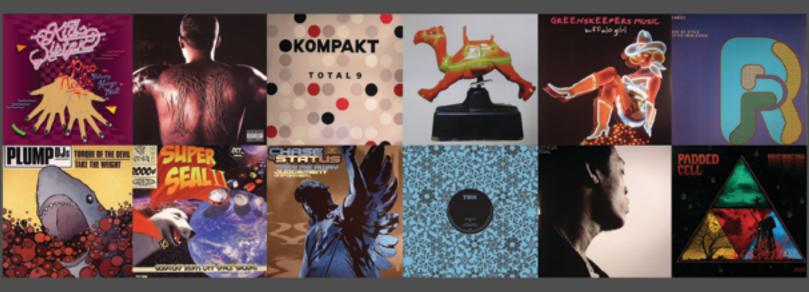


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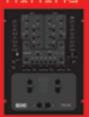


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## IN THE STUDIO: JOHNNY JEWEL

GLASS CANDY'S EYELINER-WEARING PRODUCTION VET STEPS OUT OF THE NOISE SCENE AND INTO THE SPOTLIGHT. WORDS FRED MIKETA PHOTO RUTH RADELET

veteran Johnny Jewel has put in work.

While journalists and bloggers often reduce Jewel's music is music and I'm glad people are doing shit. semi-lo-fi productions to a form of retro Italo-disco worship, there's a lot more to the experienced engineer's sound IS THERE ANY PIECE OF GEAR THAT IS palette than a few Giorgio Moroder tricks and and some ESSENTIAL TO THE ITALIANS SOUND? trendy synths. Responsible for the post-goth vibes of Glass 

Everything that I'm drawn to is really moody and emotional. Candy, Farah, the recently disbanded and soon-to-be I'm going to naturally search out new projects and progress reformed Chromatics, and a bounty of other "top secret" along those lines. Any instrument in the right hands can projects set to emerge from the Italians label, Jewel has be really hot and any instrument can produce any moods. set the precedent for producers using their own favorite Most of the recordings that I produce involve a couple tools (either analog or digital) to create what sounds right keyboards, from the '70s, I'm really superstitious about to them. We called Jewel to talk moody melodies, MIDI, them and I've had them since 1991-I've been doing this and what's up with Portland pedal jockeys.

## XLR8R: HOW DID YOU FIRST START PRODUCING?

Johnny Jewel: When I first started writing in high school, song. I was super into Sonic Youth and Velvet Underground. After I got a bit older, I got really, really into Karlheinz WHAT ARE YOUR THOUGHTS ON Stockhausen, Morton Feldman, and sound art. That's how MIDI AND DIGITAL RECORDING I first got drawn to synthesizers, through noise-or back TECHNIQUES? then it was called "experimental music," as there really I don't use MIDI-I don't even know how to connect wasn't a noise movement yet. I never played in any bands anything at all. I always listened to old records and most before Glass Candy-I only produced noise records, like, of the electronic stuff I liked was from the late '70s and along the lines of Forced Exposure, The Dead Sea, and early '80s, which was right on the threshold of MIDI that kind of scene. I feel like I've always been producing, really kicking in. The flow and the swagger of that era of even though I really didn't know what it was called.

## ARE YOU INVOLVED WITH ANY OF THE NEW WAVE OF PORTLAND **NOISE BANDS?**

of an asshole on the subject because I'm not really a pedal YOU WORK IN? freak. I'm much more into the John Cage approach—where I have a studio in an old industrial building from the 1900s, like noise was a necessary statement that needed to be never get anything done. made, but once it's been made, it's like, "Okay, let's move

From his initial compositions as a noise producer to his on." I don't subscribe to any one genre and I feel like the post-glam work as half of Glass Candy and the Shattered noise scene, like hardcore in the '90s, has become really Theatre (Glass Candy's earliest, semi-No Wave incarnation) dogmatic. I'm trying not to sound like a dick, but with a lot to his newfound space-disco guru status (he's one of of noise stuff these days, there seems to be a superiority the men behind the Italians Do It Better label), Portland complex that exists. I was doing noise records in the mid-'90s that nobody knows about. It's pretty funny to me, but

for a long time. I do not like preset sounds and I don't have a drum kit that I use for every recording. I just have pads and old drum machines. Everything is played by hand, in real time-there's no sound that's identical in any particular

electronic music is way looser and less uptight. I'm not hating on MIDI, I just come at production from a raw, livemusician angle and until I hit a wall doing what I do, I'm going to keep on doing that.

## Portland's small, so everyone knows each other, but I'm kind WHAT SORT OF STUDIO SETTING DO

you extract the sound through experimental application located in a warehouse by the river. Apparently they used [and] it's not just pedal loops and stuff like that. It's cool, to make signs in it and now it's converted into art spaces. but I just like theme and composition with a little bit of I keep everything there and I don't have any musical improvisation. I like noise as an extension of music. I feel instruments at home. If I had a studio where I lived, I would

myspace.com/glasscandy







IN JOHNNY JEWELS'S STUDIO: SIMMONS SDS ELECTRONIC DRUMS, KORG PSS-50 SUPER SECTION, AND MOOG SOURCE.

## ARTIST TIPS DAVID CHANDLER

When XLR8R visited Portland's David Chandler (a.k.a. Solenoid, DJ Brokenwindow, Mr. Pharmacist) back in 2004 while we were putting together our *Bedroom Rockers* book, we could hardly find a place to stand amongst his overwhelming amount of synths, instruments, records, and tchochkes; the IDM/techno/electro specialist is a gear-loving packrat of the highest order. But when he's about to set out on tour, his first priority is traveling light. And fortunately, those weight restrictions open up a world of creativity when it comes to performance. So save yourself those extra baggage fees, and check out Chandler's tips for keeping your stage setup slim. *Derek Grey* community-library.net/artist\_solenoid.html

## 1. USE THE CLUB'S HARDWARE

If you know that the club you're performing at has a cool DJ mixer or some outboard effects box lying around, get the model number and look it up online to see what it can do (RTFM!). If it has a lot of good EQs or kill switches, plan your set around taking advantage of them. See if you can do a set with no external effects at all, and just work the DJ mixer instead.

## 2. SLIM DOWN

Try using only a drum machine and one synth. You'll find you have to focus on deeper aspects of your hardware (knowledge you'll be able to take advantage of forever after). See if some "bad" sounds in your crappy drum machine might be useful if pitched up or down or treated drastically. Maybe a low tom can be tweaked into a great bass drum or sequenced as a bass. Most people never use 90% of their technology's programming potential, so explore one synth really deeply and leave the second one at home.

## 3. USE YOUR DRUM MACHINE'S MEMORY

If you have a song with only a few patterns, duplicate copies of your good patterns into other slots and shift a few notes, pitches, or volumes. Try changing the syncopation at the end of the bar. To have these variations available when you are improvising can give a lot of room to play longer. Besides, bringing your drum machine to a gig with empty patterns is silly. A full memory takes up the same amount of space in your bag as a half-empty one.

## 4. USE THE EXTRA OUTPUTS IN YOUR HARDWARE

Instead of running your drum machine out to just stereo channels, try assigning the bass drum or hi-hats to one of the extra outputs. Obviously, this would let you create isolated effects (classic Detroit techno often abused this idea in a charming way), but the most practical result is that you can isolate control of the volume and EQing. This lets you create subtle variety while still staying with a single looping drum pattern.

## 5. KEEP YOUR SOUNDS VARIED

Use those LFOs and chorus speeds to give your synth sounds or samples an almost imperceptible sense of variety. Don't leave an LFO untouched. Using a little LFO against the pitch of a melodic sample creates a subconscious sense of instability, which a person's brain will fixate on. LFOs changing the pitch of rhythm samples may ruin a beat's perfect timing, but that can be a good thing. "Perfect" quickly becomes monotonous, and a tiny modulation can prevent your audience from tuning you out. Unchecked monotony is how drum machines and sequencers got a bad name.





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## THE REVOLUTION WILL BE DIGITIZED

STANTON C.324 TABLETOP CD-MP3 PLAYER

As the new millennium and any A/V manufacturer will RCA or S/PDIF, the C.324 can be cued within 10 brethren, Stanton Magnetics has henceforth diversified, scratch and sequencing effects. concurrently maintaining its turntable-cartridge Vinyl mode is responsive, relatively latency-free, and reputation and establishing hybrid packages bridging can be given a "Touch Rewind" useful for single cue platter spins with point-and-click (FinalScratch, the jumps. Brakes are solid, though certain velocity effects upcoming SC System USB controllers). In between sits take effort. But tweak the release/pressure points and the C series: tabletop CD players allowing Red Book along with the +/- 8/16/25/100 pitch and key lock and MP3 folder navigation, plus vinyl-like resistance you'll find relative sweet spots. Assisting tricks are through a touch-sensitive jogwheel, onboard effects seven effects-bpm-anchored, and synced within a few processing, real-time sample/loop assignments, and seconds. They are tweaked by X/Y knobs, or have one more, depending on model. This current flagship unit parameter swept by the Outer Jog wheel (trés fun). seems to sit comparatively between Pioneer's CDJ- Where the C.324 most stands out is the cue/sample 200/400

mobile DJs toting a couple alongside a laptop shoulder climax, therefore offering band-for-the-buck. bag. Indeed, the C.324 feels more "starter kit" than a Tony Ware standards-setting club install. But, plugged through MSRP: \$399.99; stanton.com

attest, the revolution will be digitized. And, like many seconds and be exploring intuitive features introducing

layering. Though the standard one-bar is limited to Gunmetal grey-coated plastic with a phosphorous chopping/stretching to an eighth note/eight beats, blue-though only so informative-LCD screen, plus the four cue and loop memories can be stepped to 32 firm rubber triggers (all backlit), this slot-loading CD points and saved with additional FX adjustments for player feels sturdy but not too stout-it's easy to imagine 500 CDs. Used creatively, the C.324 can prolong club







## FIXED NOISE KREATE SOUND LIBRARY

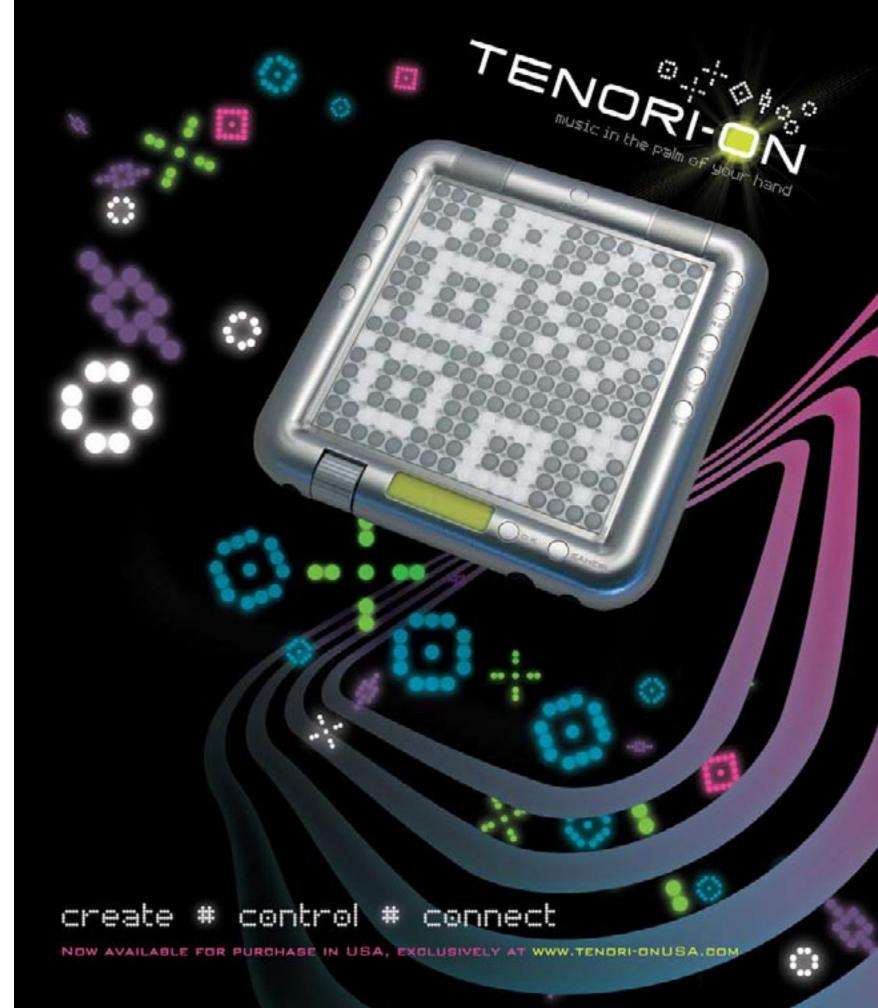
If you're big into digital sounds and looking for a way to get a gang more of them out of your computer, this personal collection created by Jochem Paap (a.k.a. Rottterdam's Speedy J) might be right up your cold, industrial alley. It's definitely for the biomechanical living among us: the drum kits, tones, loops, effects, and instruments are nearly all decidedly inhuman, with an emphasis on the threedimensional and/or metallic. The library includes over 500 instruments mapped out in Native Instruments' Kontakt sampler (all of which are completely fuck-with-able), and the package includes the newest Kontakt Player in case you don't own the full version of the software. A quick, easy way to add some future to your in-studio and live productions. Evan Shamoon

MSRP: \$199; fixednoise.com

## **CENTRANCE MICPORT PRO USB MIC PREAMP**

For space-conscious mobile musicians that want to ditch bulky audio interfaces and still record vocals or instruments, CEntrance's MicPort Pro USB microphone preamp offers instant plug-in set-up on Mac or PC, balanced audio recording quality, and substantial headphone volume. Insert the USB cable into your computer and the pickle-sized MicPort's base illuminates with no additional drivers needed. Its built-in soundcard has separate in/out volume knobs and headphones plug directly into the unit's 1/8" jack. We tested pre-amp and phantom power capabilities with Neumann TLM 103, Shure SM 57m and AKG C5 microphones and in each case the device produced full, virtually noise-free audio. The MicPort Pro worked effortlessly with Ableton Live and Steinberg Nuendo DAWs on Mac but PC use was problematic. Still, MicPort Pro is great for podcasters or on-thefly producers who loathe big rigs. Tomas Palermo MSRP: \$199.95; centrance.com







music could end up a bit more aggressive and foreboding. Having spent most of his career creating all manner of ownership over the game," says Lucy Bradshaw, Spore's Create fluffy little cuddlebugs and the tunes you hear may ambient tunes, Eno was well equipped to bring this idea executive producer.

Ever wanted to play the role of the Almighty Himself, shaping a world and its inhabitants, watching up on high as your creations thrive? Or, in many cases, destroy themselves? In development for the better part of a decade, Will Wright's Spore allows you to do just that and then some. Essentially a mishmash of different gaming ideas that form into something altogether more interesting, Spore, in essence, attempts to simulate evolution.

Starting as a single-cell organism, you must navigate the primordial soup, devouring the weak and avoiding anything higher on the food chain. Soon, you are able

to transform your little single-minded blob into a higher form of life by choosing from millions of combinations of body parts that will soon organize and form tribes of similar creatures that can operate in any manner you see fit. Are they peace-loving vegetarians that just want to hang loose? Are they bloodthirsty war-mongering barbarians? Entirely up to you. Your tribe will eventually form into a bona fide planet-ruling society complete with infrastructure, vehicles, industry, and, subsequently,

Should you survive any inconvenient truths, your

other planets-of which there are reportedly four billion (!)-and, if you are online, those created by other players.

Instead of creating a traditional game that is, essentially, linear beginning to end, Wright, who also created Sim City and The Sims, has made Spore "generative"; its experience is different for each person that plays it, taking on a life of its own as soon as you

Music is also a vital part of Spore's charm, allowing players' actions and decisions to essentially create the soundtrack procedurally. This means that if you create civilization has the ability to head into the stars, to explore a creature that is all fangs and claws, for example, your be a bit more whimsical. The music will then continue to evolve as your creations do, even leading up to your own "national anthem" once you've built a successful society of thingamajiggies.

This idea of a constantly changing soundscape was easier said than done, however, so Wright's team sought out a man who could help bring this approach to fruitionnone other than experimental- and regenerative-music pioneer Brian Eno, who created and oversaw much of the production.

of "procedural" sounds into reality, and once he began speaking with the Spore team about the possibilities, it was obvious that the collaboration would not only work, but could possibly set a new precedent in establishing videogames as a legitimate art form while cementing Wright's idea of crafting a unique experience for every single Spore player.

"Brian brought that experience to Will's whole objective, which is to give the power of creativity to the player and allow them engage and have tremendous

Describing Spore as an "imagination amplifier," Wright rewrites the rules of what games-if you can even call this one-can do as a creative medium by blurring the lines between art, social experimentation, and good old-

But since we're on the topic of fun, XLR8R decided to come up with our own little Franken-creatures using Spore's Creature Creator. Check out the frightening results

words Ryan Rayhill

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XLR8R picks the hottest videogames and gear of the month.









feature all-new instruments and dozens of resulting children and/or STDs! Really. new master tracks (including some from Ozzy, Most folks imagine that tearing through eye-popping (literally, this shit can get gory,

roost-and the resulting game titles-for the from the 2008 Dodge Challenger to the Aston pushing, pulling, jumping on, or stacking most past two decades, they had best watch their Martin Vanquish is available to you, complete anything around them. Physics will play a big backs as TNA iMPACT! (Midway; Xbox 360, with custom parts, paint job, detailing, and part in the title, allowing you to create complex, Wii, PS3, PS2) features an impressive roster of every other costly and unnecessary thing Rube Goldberg-like machines out of various superstars (Kurt Angle, Samoa Joe, Christian greasemonkeys dream about. With weather items throughout the world. Once players Cage) with an equally impressive arsenal of effects and day/night cycles, MC: LA is the have constructed their own little playgrounds, moves and modes that allows for up to four complete illegal-street-racing experience... your creations can then be uploaded, shared, players to participate in singles, tag-team, or without the actual being illegal part, of course. and worked on by others hooked up to the fatal four-way tournaments to determine the Following up their last impossibly huge PlayStation Network, with new materials

ring this month, look no further than Fable 2 360, PS3, PC), featuring a post-apocalyptic face of user-created content in gaming.

As the leaves fall from the trees, so do the is quite simple and much less daunting than of dark humor. Starting off as a child, you set 1. FABLE 2 games from multi-million dollar interactive other RPGs, Fable 2 is non-linear and will take off to find your father (played by Liam Neeson) 2. GUITAR HERD: WORLD TOUR entertainment corporations. Let's have a look your character through the entire lifetime of who has decided to flee the safety of the Big 3. LITTLEBISPLANET at what the blustery autumn winds have blown medieval experiences. How you interact with Brother-run underground vault, where much of 4. TNR IMPRCT! the game world is what will make Fable 2 the society resides, and head out into the wastes Not to be outdone by Rock Band's multi- most interesting, however, as your choices for God-knows-what reason. An RPG at heart, instrumental approach to music games, the have an effect not only on your character but Fallout 3 allows for your group of characters-Guitar Hero team has gone above and beyond also the world around you. Be a valiant hero, a one of whom is awesomely named Dogmeat-to with Guitar Hero; World Tour (Activision; Xbox blood-thirsty scoundrel, get a dog, or even fall upgrade their equipment by combining several 360, Wii, PS3, PS2). Not only will the game in love and have unprotected sex, enjoying the different items to create more powerful laser

Interpol, Billy Idol and... a Flo Rida remix!), but Hollywood in wildly expensive vehicles is only son!) first-person action levels. it will also include an impressively robust music for drugged-up starlets. But Midnight Club: Finally we come to one of this fall's most editor that will allow you to create, mix, and Los Angeles (Rockstar; Xbox 360, PS3) lets important releases, LittleBigPlanet (Sony; upload your own tunes for the rest of the world anyone scare pedestrians and knock into PS3), in which you control voodoo-doll-esque other vehicles on the streets of L.A. without characters made of sackcloth that are able to While the WWE has ruled the wrestling ever once having to attend rehab. Everything alter any environment they are placed in by

title, the creators of Oblivion now bring us the constantly being introduced via download. But if you aspire to rule more than a wrestling equally impressive Fallout 3 (Bethesda; Xbox LittleBigPlanet will undoubtedly change the (Microsoft; Xbox 360). Featuring combat that Washington, DC, horrible mutants, and plenty

rifles, grenades, and the like during the game's



BROKEN SOCIAL SCENE LYKKE LI DEERHOOF CRYSTAL CASTLES ROISIN MURPHY BEACH HOUSE JAY REATARD LEE "SCRATCH" PERRY DEL MCCOURY BAND COOL KIDS A PLACE TO BURY STRANGERS MINUS THE BEAR THE DEARS THE VIRGINS YO MAJESTY GANG GANG DANCE MARGOT AND THE NUCLEAR SO AND SO'S DELTA SPIRIT ANNUALS JULIANA HATFIELD CUT OFF YOUR HANDS AN ALBATROSS 30H:3 ANNA TERNHEIM AIDS WOLF ENVY ON THE COAST JAPANESE MOTORS ANE BRUN JUPITER ONE DONAVON FRANKENREITER THE TAKEOVER UK IRAN AND HUNDREDS MORE\*



Brewtopia

Hops and homebrews dominate Portland's diverse, ground-up brewing scene,

Words Patrick Sisson
Photo Tim Labarge



DYLAN GOLDSMITH AT CLINTON STREET BREWING

Dylan Goldsmith, who single-handedly runs Portland's Captured by Porches brewing operation, takes a very DIY approach by default. Every pint of the company's beer is made in a makeshift, one-room brewery-part of the process involves a dishwasher-at Clinton Street Brewing, the brewpub that sells the bulk of Goldsmith's beer. The home brewer was first inspired during a stint working at a grocery store, when he transformed some apple cider into hooch using an old recipe from a Food Not Bombs customer. He continued making his own beer for parties and eventually became inspired to start his own venture. One day, while biking to school with some homebrew in his backpack, he saw his friends hanging out on someone's porch. He never made it to class that day. In a friend's words, he was "captured by the porch."

"My DIY ethos comes from belief that

the Walmartization of America can only lead to more low-paid and meaningless jobs," says Goldsmith. "Every bar that is moderately busy could support a full-time brewer and only sell their own beer. They would save money—one-third of the price of a keg goes to the distributor—and create a meaningful and well-paying job. I guess when gas hits \$10 a gallon, the choice will be made for us anyways."

Goldsmith is one of many independent-minded local brewers who, over the last few decades, have turned Portland into a mecca for beer lovers. Located near the biggest hops-growing regions in the United States—which account for the bold, spicy, hopped-up varieties popular in the area—Portland boasts 30 breweries within city limits (the most in the world), along with a budding-but-healthy micro-distillery scene (local Integrity Spirits just released its own absinthe).

There's a lot of pride in the local product. Over 11% of the beer made in the state is consumed in Oregon, according to the Oregon Brewer's Guild. To make a comparison between music and the city's massive craftbrewing scene: Many of the bigger independents, like Rogue or Deschutes, are the same size and stature as labels like Merge or Sub Pop, but there are numerous home brewers tinkering with recipes in their kitchens and basements. An entire community has coalesced around the creation of the social lubricant.

"There's not that 'we want to run you out of business' aspect," says Matt Wiater, who runs Portlandbeer.org. "Many of the new breweries are opened by guys who worked for other places and got help from their former employees. That sharing of ideas is why it's gotten so big. It's a growing industry and is still steadily growing."

Part of that growth comes from the

trend towards organic brews. The recently opened Hopworks Urban Brewery only serves organic beer and food; the building has numerous eco-friendly touches, like biodiesel-fired brew kettles, and was constructed with recovered materials. Rogue Ales, which is based in nearby Newport, just planted its own hops fields, in an ambitious plan to make an all-Oregon product by 2009.

"The innovativeness and the inventiveness of the brewers in the Northwest really stands out," says Megan Flynn, editor of *Beer Northwest* magazine. "They're not afraid to try new things. We have huge, hoppy IPAs and over-the-top stouts. The craft brewers of the Northwest are taking the traditional styles to the extreme."

capturedbyporches.com, rogue.com, hopworksbeer.com, deschutesbrewery.com



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